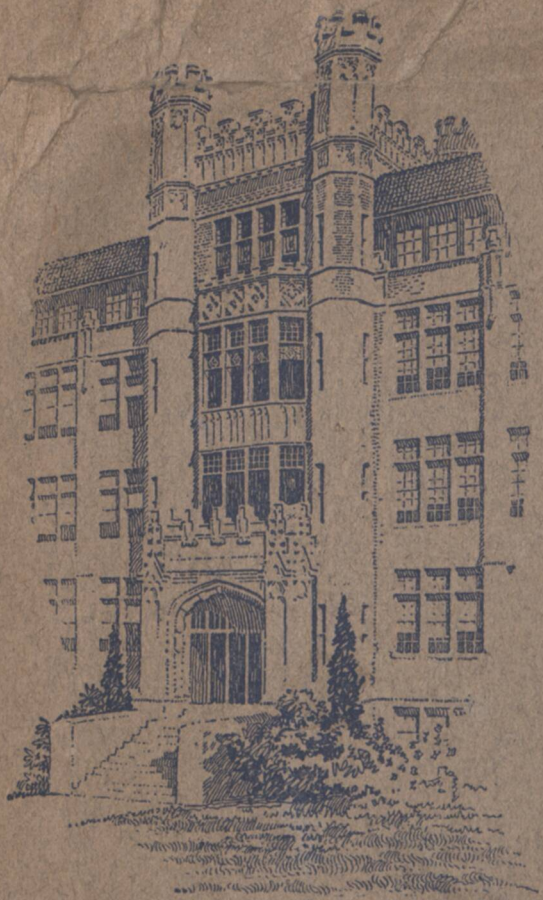

Woman's Institute
of Domestic Arts & Sciences
Scranton, Pa.

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Dressmaking
Perfection in Details

404—2

TO THE STUDENT:

The purpose of all your study in dressmaking is to prepare you to make any dress or other garment that appeals to your fancy, is required by your own needs, or is desired by your clientele. And the skill with which you will be able to do this depends largely on how well you understand the fundamental details of dressmaking.

This Book forms a very important part of your training for it deals with all those construction points in dressmaking which must be understood for real success. The information it brings you is not dependent on fashion or season but is applicable to any fashion at any time.

THE AUTHOR

mfa
BOSTON

Gift of

Bonnie Halvorson

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DRESSMAKING
PERFECTION IN DETAILS

IMPORTANCE OF SKILL

1. With dress playing an ever more important role in business and social activities and in sports, appreciation of the art of sewing has developed and increased among modern women. There is a lure in the handling of the new fabrics, for they are more beautiful and varied each season. There is scarcely half the sewing labor on a dress that was necessary in our grandmother's day. Patterns are being perfected to a point where they offer absolute security. Knowledge of fashions is becoming widespread. And so women's inspiration for making clothes is increasing by leaps and bounds.

You have come to a very interesting part of your course and are about to see the realization of the labor that you have put into the beginning lessons. The making of attractive dresses, in short, is to be no longer a vision of accomplishment for you, but a happy reality.

2. You have learned how to make the various stitches and seams. Now you learn how to use them, the kinds of seams to employ in different types of dresses and in different sorts of materials. Also, you learn how to finish them to secure the best effect, this usually depending on the kind of seam and the material in which it is used.

You have learned the principles of elementary garment construction. Now you advance to the more intricate details of making dresses.

You have learned to adapt tissue-paper patterns to your needs and to give them individual expression; to cut out garments and put them together; to make the necessary alterations for variations

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in figure, and to fit garments to produce the best effects. And now you learn to finish garments in workmanlike ways.

3. You learn, for instance, that certain fitting effects are obtained sometimes by darts placed at definite positions in dresses, and other times by fulness in similar places. Sleeves are of various kinds and each has construction features peculiar to itself, the proper placing of a sleeve in a dress signifying at once whether a person understands dressmaking or not. Neck lines may be finished in a number of ways, depending on whether they are collarless or not. And the same is true of sleeves, cuffs, and openings calling for finishes that must be known if a smart and perfect effect is to be the result.

Then there are the openings by means of which a dress is put on and taken off. These usually depend on the style of the dress, but it is important to know whether a binding or facing is right, whether a placket or a plait should be used.

4. In the proper and skilful handling of all these details lies much of the style value of a garment, while inattention to them bespeaks the amateur or the hasty sewer. And so, as you go through this Book, make yourself so familiar with the methods taught that they become your servants, ready to be employed without conscious thought or effort. Then, when you make a dress, its finished appearance will reward you many times, for it will show skill and a knowledge of your work, points always evident in the product of a good dressmaker.

APPROPRIATE SEAMS

KINDS AND POSITIONS

5. Seams play such an important part in garment construction that they are the logical point from which to start a discussion of dress development. Custom, regulated by common-sense and appropriateness, has decreed that certain seams shall be used in certain places and just as authoritatively that certain materials shall be put together in certain ways. As a student, therefore, you need be troubled by no uncertainty. You have only to rely on the rules that are set down for your guidance, realizing that these have been worked out through experience and that there is a well-

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defined reason back of the unanimous acceptance and practice of each one.

6. Construction Seams.—The *shoulder*, *under-arm*, and *sleeve seams* of a blouse or dress are considered the chief construction seams, because it is through them that the various pieces take on the form of a garment. Sometimes there are *waist-line seams* and additional *skirt seams*, and in such an event they, too, belong among the construction seams. In most cases, these construction seams are made alike throughout the garment; that is, if French seams are used on the shoulders and under the arms, they are used for the other seams as well, with the possible exception of the waist line. If plain seams occur in one place, they are uniform in the garment. The chief concern is to choose the correct seams to use in each garment, the choice being made largely according to the material used.

7. Indicating Notches.—In connection with seams, it is well to remember that the notches on the seam edges of patterns should not be cut in the material as that frequently makes it impossible to let out a seam in some part of the garment which is found in fitting to require the additional width allowed in the seams. Rather, mark the notches by means of tailor's chalk or thread.

SEAMS FOR DIFFERENT FABRICS

8. Seams in Sheer Fabrics.—French seams are appropriate for sheer cottons, such as voile, organdie, tissue gingham, and cotton or silk-and-cotton crêpe, and for sheer silks, such as Georgette, chiffon, crêpe Elizabeth, and even the slightly heavier crêpe de Chine, as well as for handkerchief linen. There are times when plain seams are used on some of these fabrics, but in general very narrow French seams are preferred.

9. Seams in Heavier Fabrics.—In selecting the proper seam for a heavier fabric, one must be guided by the fact that the seam must be kept as flat as possible. The French seam would, of course, be too bulky. For the heavier ginghams, prints, chambray, suiting, heavy linen, and all medium- and heavy-weight silks and woolens, plain seams are preferable to all others for most purposes. The finishing of the edges depends on the characteristics of the material.

In tailored cotton or linen blouses and dresses, flat-felled seams are

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used wherever a substantial flat seam is desired or the double row of stitching is used as a trimming feature.

10. Seams in Chiffon, Lace, and Net.—Where a very inconspicuous seam is desired for chiffon, lace, or net, the most satisfactory method consists in basting it as a plain seam, applying a row of machine hemstitching, instead of stitching, along the line of basting, and then trimming the material very close to the hemstitching. If an especially invisible seam is desired, this hemstitching may be cut through the center as for a picot edge. In case the seam line is to be emphasized as a trimming feature, the seam, after being basted, may be pressed open and the hemstitching done on the right side of the garment over the basting. The edges remaining on the wrong side of the material should then be trimmed close to the hemstitching.

FINISHING PLAIN SEAMS

11. Because of the nature of the plain seam, having as it does two raw edges, some method of finishing the edges must usually be applied to give a neat effect and to overcome the fraying that occurs with many fabrics. The method to use depends largely on the fabric, but the time one has to devote to the work and the effect desired also enter into the matter.

12. Finishing the Edges Plain.—A very effective method of finishing seam edges plain and the one most often used, consists in *trimming* them and then *overcasting* them. Either press the seams open and overcast each edge separately or overcast them together, doing the overcasting as described and illustrated in *Essential Stitches and Seams*. This method is appropriate for all heavy cottons, linens, such silks as flat crêpe and faille, and such woolens as rep and kasha; in fact, for any medium- or heavy-weight fabric that does not fray readily.

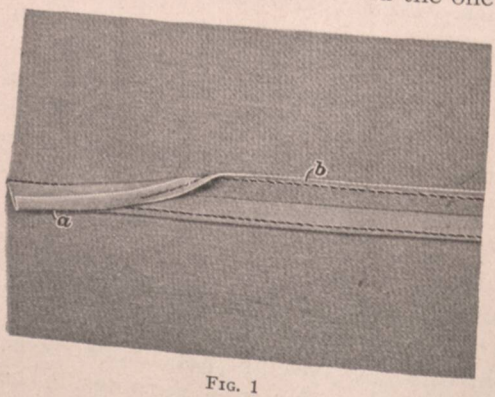

FIG. 1

13. Light-weight, closely woven materials that do not fray easily, such as taffeta, flannel, and challis, may have their seam edges finished by *pinking*, *notching*, or *picoting*, the picoted finish being good on woolens.

14. Turning In Or Covering the Edges.—For a more finished effect, particularly in the case of silk, the edges may be turned in once and then stitched. First, press the seams open; then turn the edges back on themselves, as at *a*, Fig. 1, and *stitch* along the turned edge, as at *b*, taking care not to stitch through to the right side of the garment. Running-stitches done by hand, as in Fig. 2, may be substituted if time permits or hand-work is preferred. In applying the stitches, make them short on the right side, as at *a*, and a little longer on the wrong side, as at *b*.

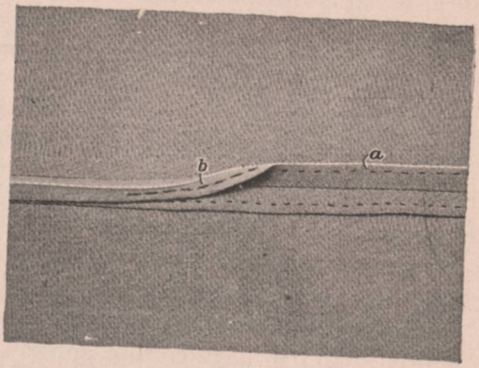

FIG. 2

15. If the material frays very easily, as is the case with some satin, ratiné, and many woolen materials, the edges should be *bound with straight seam-binding tape*, which is made for the purpose and may be had in cotton or silk. To prepare the binding for use, crease it lengthwise a little to one side of the center so that the two selvage edges do not quite meet, and press the crease with a hot iron. Next, press the seam open and slip the creased binding over the edge with the narrower part to the right side, as at *a*, Fig. 3. Working very close to the selvage edge on that side, secure the binding tape to the edge of the fabric with running-

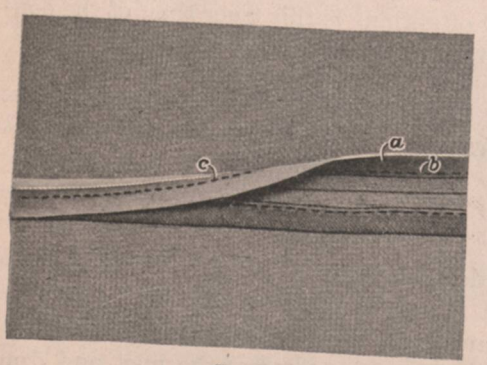

FIG. 3

stitches, as at *b*. These will be a little farther from the edge on the other side, as at *c*, due to the wider fold on that side, a plan that insures the catching of both edges in the stitching.

CONSTRUCTION FEATURES

NEED FOR PERFECTION

16. In the making of dresses, there are certain construction features that are common to all as well as other points that occur in so many as to make them outstanding as dressmaking principles. Seemingly endless may be the variation of style effects, but the method of handling every garment, if reduced to its simplest terms, will be found to have certain points in common with every other garment and to rely for its success largely on the manner in which such details are handled. Carelessness with regard to any one of them is fatal to the final effect, a dress that is well-finished in all other respects, for instance, betraying its amateurish origin by a clumsily finished neck line, by sleeves that are set in awkwardly, or by an opening that carries a poorly executed finish.

As you go through this Section, study every page with the appreciation of its importance to you. Be sure that you visualize each process clearly and that you follow each step with the care that it deserves. It is the sum of attention to the little things, you know, that makes perfection, and of nothing is this truer than of the construction features that go toward the making of garments.

DARTS AND GATHERS

USES AND POSITIONS

17. Some blouses, and occasionally a one-piece dress, are cut perfectly straight without fulness in the form of darts or gathers. These are successful, however, only on very slender figures, as there is a tendency for the material to draw across the bust and drag down at the under-arm seams if the figure is at all full. To overcome this, fulness in the form of folded and stitched darts or of shirring is usually provided in the front section in one of three

places; the *shoulder seam*, the *under-arm seam at the bust line*, or the *under-arm seam at the hip or waist line*. This fulness usually improves the appearance of the dress even on a slender figure. Since it must receive attention before the shoulder and under-arm seams of the garment are made, it is the first detail considered.

18. Sometimes as a feature of the design, a slashed dart is made at the armhole or at the hip or at both, with additional fulness allowed along the lower edge. This fulness is then gathered or plaited and joined to the upper edge of the dart in a seam. When such a dart is used, it is not necessary to provide fulness on the shoulder or under the arm.

SHOULDER FULNESS

19. Gathering Shoulder Fulness.—If the material is very sheer and soft or transparent, the fulness that is allowed by many patterns on the shoulder line of a dress or blouse front is usually taken up in gathers or shirring, as darts would show through and give an undesirable effect. Such gathers may be concentrated in a short space at the center of the shoulder line or spread out to cover practically the entire length of the seam, the method of handling being the same in either case.

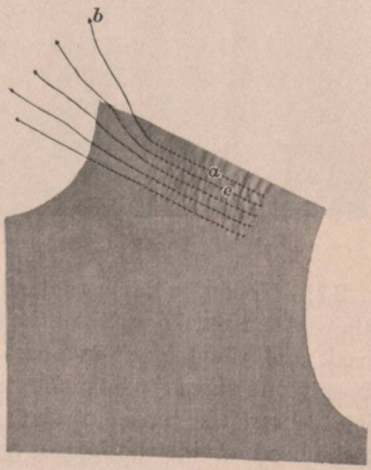

FIG. 4

On the marked seam line, run a row of fine running-stitches, either entirely across or for a short distance at the center, as at *a*, Fig. 4. Cut the thread, leaving an end of several inches, and tie a knot, as at *b*, so that the stitches will not pull out, but do not tighten the gathers. Below this row, $\frac{1}{4}$ inch, run a second row, as at *c*. If the gathers run all the way across the shoulder, two rows are usually enough. But if the fulness is drawn to the center, as many as five or six rows may be used, as shown. When all are in, draw up the fulness so that the front-shoulder line exactly fits the back-shoulder line, and, threading each one of the threads in a needle, draw it through to the wrong

side and fasten with a few back-stitches, when it will appear as in Fig. 5. Then, stitch the shoulder seam through the upper row that was run on the marked seam line, as at *a*.

20. Placing Shoulder Fulness in Darts.—Another means of disposing of shoulder fulness is by the use of from one to four darts, a dart being a tuck that runs out to nothing at one end. The dart is usually stitched on the wrong side. When stitched on the right side, the stitching becomes a trimming feature.

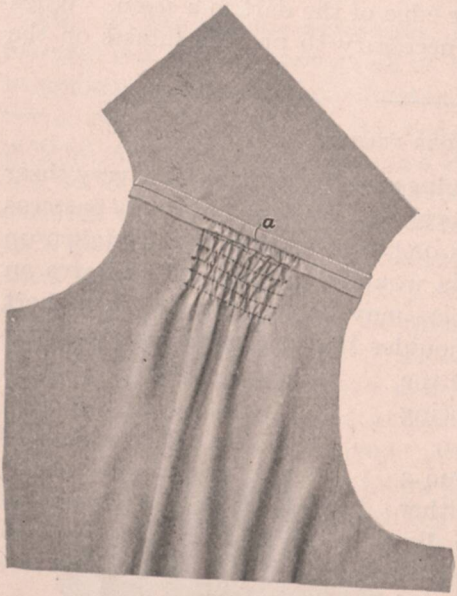

FIG. 5

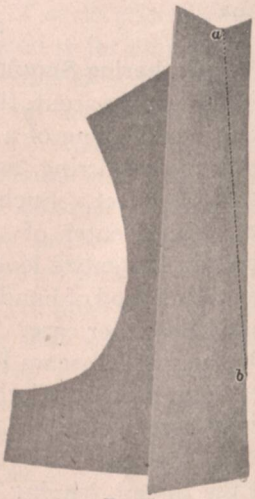

FIG. 6

21. To make darts that show no stitching, pin in the fulness allowed so that the width of the front-shoulder line equals that of the back and the fold of material thus made is on the wrong side. If only one dart is to be made, take up all the fulness in it and locate it at about the center of the shoulder seam. If two or more are to be used, divide the fulness equally and locate them at the points that give the most becoming lines.

The length and width of a dart are usually marked on the pattern. If they are not, experiment with pins until you have a pleasing line, placing one at the shoulder line and putting in the others, each nearer to the fold than the one above it. so that the dart runs out

to nothing at the point. Then replace the pins with basting-stitches. Be very careful to have the darts on the right and left shoulders alike, both in length and in the direction in which they run.

On the line of basting, machine-stitch each dart, beginning at the top, as at *a*, Fig. 6, keeping your line of stitching perfectly straight and running it out to nothing at the lower end, as at *b*. Tie the ends of the threads securely at the point. Then smooth out the front section, and, working on the wrong side, press the dart flat, usually so that the fold turns toward the neck line and away from the sleeve.

Fig. 7

Fig. 8

22. If the material is very heavy, it is advisable to trim the dart to within $\frac{1}{4}$ inch of the stitching, press it open like a plain seam, and overcast the edges, as in Fig. 7. At the lower end, where the dart runs to a point and is less than $\frac{1}{4}$ inch wide, cut along the fold of the dart, being careful not to cut so far as to make an edge that will pull out. Overcast the crosswise edge, as at *a*.

23. If the stitching is to show on the right side and form a trimming feature, proceed as directed for the dart just described until you have finished the basting. Next, before stitching, press the dart flat to within $\frac{1}{4}$ to $\frac{1}{2}$ inch of the lower end, turning the

fold on the wrong side toward the neck line and away from the sleeve. Then, with the right side of the material uppermost, stitch very carefully and accurately just on the edge of the fold, beginning at the upper end, as at *a*, Fig. 8, and ending from $\frac{1}{4}$ to $\frac{1}{2}$ inch above the point of the dart, as at *b*. This leaves a soft, unstitched fold at the end, as at *c*. Draw the ends of thread through to the wrong side and tie them. Remove the bastings and press from the top down to *b*, being careful not to press the soft fold at the lower end.

UNDER-ARM FULNESS

24. Gathering Under-Arm Fulness.—Fulness in the under-arm seam over the bust line, like shoulder fulness, should be gathered rather than taken in with darts if the material is transparent, for the effect of darts showing through is not desirable. To gather such fulness, use two rows of running-stitches as described for the shoulder fulness, having one row on the seam line and the second $\frac{1}{4}$ inch inside of the seam line. The space to be gathered is always indicated on the pattern, and by means of the notches on the front and back pieces, which must be matched in joining the under-arm seam, it is possible to tell how much to draw up the gathers. After the gathers are drawn up and the threads fastened on the wrong side, stitch the under-arm seam; then remove the second row of gathers, which is used in this case only to make the adjusting of the fulness a little easier.

25. Placing Under-Arm Fulness in Darts.—As in the case of shoulder fulness, the under-arm fulness may be disposed of in from one to three darts. Make these just as described for those on the shoulder that have no stitching showing on the right side. Since it is desired to have them as inconspicuous as possible, they are not stitched on the right side. Sometimes they are slanted slightly, but if this is to be done, it will be indicated by the markings on the pattern.

If the bust is very prominent, it is sometimes advisable to use darts both on the shoulder and on the under-arm seam. However, this should not be necessary except in unusual cases.

HIP OR WAIST-LINE DARTS

26. Purpose.—Practically every one-piece dress pattern is cut a little shorter at the sides than at the center front; that is, the lower edge curves upward toward the under-arm seam. In the back, the curve is usually so slight as to be almost unnoticeable. However, it is sometimes desirable to have the bottom of the dress cut straight on a crosswise thread of the material in the front as well as in the back. This is true, for instance, if the material is bordered or has a plaid, a horizontal stripe, or a regular figure, which would make any but a straight line around the bottom unattractive.

To provide for the straight line and also to prevent the dress from falling toward the center front, a horizontal dart in each side front is often made at the hip line or waist line. This lifts the material at the sides and gives a better grain at the hip line.

27. Method of Making.—To make this dart, which is placed where it will be covered by the belt, follow the directions given in Art. 21 for the shoulder dart. Do the stitching on the wrong side since this dart should always be as inconspicuous as possible.

SLEEVES

28. Varieties.—Though there is seemingly endless variety in sleeves, they really resolve themselves into four or five definite types—the *kimono*, the *drop-shoulder*, the *set-in*, the *raglan*, and the *epaulet*—the classification being based on the shape of the sleeve at the upper end where it joins the garment. Each type of sleeve has certain construction features peculiar to itself. Once the methods of handling these types are understood, any variation of them may be developed without difficulty.

29. Kimono Sleeve.—The simplest type of sleeve is the one generally known as the kimono sleeve, which is formed by extending the shoulder portion of the back and front sections of the garment to cover the arm. The amount of the extension varies from a length just over the tip of the shoulder to elbow length, and sometimes to full length in children's dresses, which are small enough to permit cutting without piecing the material.

The only really successful kimono sleeve has a seam on the shoulder. By means of this seam, which slants gradually from the neck line to the end of the sleeve, a certain amount of fitting is done, which prevents the sleeve from humping up on the shoulder and improves the set of the garment over the bust. Darts are seldom used on the shoulder of a kimono-sleeve dress or blouse, but are often used on the under-arm seam, either at the bust line or at the hip or waist line.

30. Making Kimono Sleeve.—The construction of a kimono sleeve consists merely in sewing up the shoulder and under-arm seams, using the type of seam best suited to the material. Since the shoulder lines, both back and front, are cut slightly bias, care must be taken not to stretch them in joining. As a precaution, pin them together at the neck end of the seam, then at the opposite end, and several places between. Baste, remove the pins, and replace the basting with stitching. Then pin, baste, and stitch the under-arm seams.

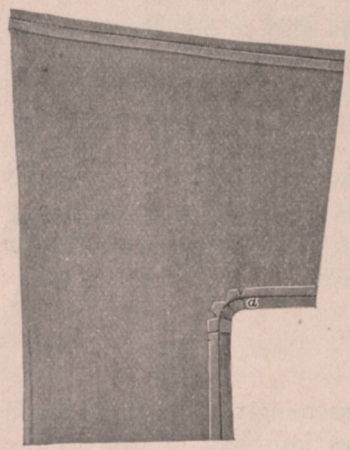

FIG. 9

If plain seams are used, clip the under-arm seam at the curve, as at *a*, Fig. 9, making four or five slashes in the turn and having them about $\frac{3}{4}$ to 1 inch apart. This prevents the seam from drawing at that point. If French seams are used, trim the material very close to the first stitching and make the finished seams about $\frac{1}{4}$ inch deep. Seams of that depth will not draw noticeably.

31. Drop-Shoulder Sleeve.—A variation of the kimono sleeve, known as the drop-shoulder sleeve, consists of a section attached to a short kimono sleeve to make a full-length sleeve. If the kimono sleeve drops to a point about half way between the shoulder and the elbow, the added section is usually cut straight across at the top. If, however, the kimono sleeve drops just over the point of the shoulder, the upper edge of the sleeve section is curved slightly to fit it. The sleeve section is sometimes cut rather full and gathered or shirred at the top just to fit the kimono sleeve.

32. Making Drop-Shoulder Sleeve.—In making an *ungathered, drop-shoulder sleeve*, join the shoulder seam of the garment, and press it open as at *a*, Fig. 10. Then, to the kimono-sleeve edge, join the upper end of the long-sleeve section, as at *b*. Now proceed with the under-arm seam, bringing the ends of the seam, *c* and *d*, exactly together and basting the sleeve seam out from that point and the under-arm seam down from the same point. When the seams are basted, stitch them as one continuous seam.

33. For a *gathered drop-shoulder sleeve*, which is usually of sheer material and is applied in a dress of heavier material, it is customary to emphasize the joining line with a bias binding. To do this, sew

FIG. 10

up the dress seams as for a kimono sleeve, and finish the sleeve edge with a bias binding of self-material, but do not stitch the binding the second time. Next, gather the long sleeve, using one or more rows of shirring, adjust the fulness evenly all around, slip the gathered edge under the bound sleeve edge of the dress so the first row of gathering comes where the binding should be stitched the second time, and pin and baste in this position. Then stitch as for the second stitching of the binding, catching the gathered sleeve in this seam.

34. Set-In Sleeve.—The sleeve most commonly used and the one that is for most purposes most satisfactory, is the set-in sleeve. This sleeve varies from season to season in that it is sometimes set in very smoothly over the shoulder and at other times has some

fulness gathered in at that point. In general, however, the method of making is the same.

35. Making Set-In Sleeve.—In preparation for setting in the sleeve, complete the shoulder and under-arm seams of the garment, stretching the front-shoulder edge just a trifle as you pin it to the back in order to make it follow the shoulder curve of the figure more closely. Then, being guided by the marked notches on the inside sleeve line, pin the sleeve, beginning at the armhole and continuing to the elbow, and then starting at the wrist and continuing to the elbow if the sleeve is long. A tight-fitting sleeve usually has a little fulness gathered in at the elbow. The pattern provides for this by having one seam edge longer than the other and adding perforations or marks on the long side to indicate two points between which the fulness is to be gathered. Adjust this gathering in pinning the sleeve, keeping it quite evenly distributed between the two marks.

If a short sleeve is used, pin it at the armhole, next at the lower edge, and then between the two. Then baste and stitch the seams, following the lines you pinned.

If the material has no right or wrong side, be careful not to make both sleeves for the same arm. A good plan is to pin the seam of one sleeve and then lay the other sleeve alongside it, with the top of each up and the seam edges of both together. Then pin the second sleeve so that the under part of the top curve will be opposite the same curve in the other sleeve.

36. Applying Set-In Sleeve.—Even though the sleeve is to fit smoothly into the armhole without fulness, a little ease is necessary, and allowance is made for it in the pattern. To dispose of this slight fulness, run one or two gathering threads across the top of the sleeve between the notches, leaving the ends loose but knotted so that they will not pull out, two rows making the adjusting of the fulness simple. Make the first row on the seam line and the second just outside this.

Now place the sleeve in the armhole, with the right side to the right side of the garment and the matching notches of the two together, and pin them, as at *a* and *b*, Fig. 11. In many patterns, the under-arm seam of the dress and the inside seam of the sleeve meet. In such case, pin these together, as at *c*. Adjust the gathering threads so that the fulness is sufficiently eased in to be lost

over the top of the sleeve, as shown, rather than bunched at one place. No sign of fulness should appear at the top of the finished sleeve, unless a considerable amount of it is introduced as a feature of the design. Use plenty of pins and place them at right angles to the edges so that they may be basted over with ease. Be very careful to keep the lengthwise grain of the material in the sleeve in line with the shoulder seam, *d*.

Baste the sleeve in, using small stitches so that the gatherings will stay in place. Fit the sleeve, make any adjustments necessary, and replace the basting with stitching.

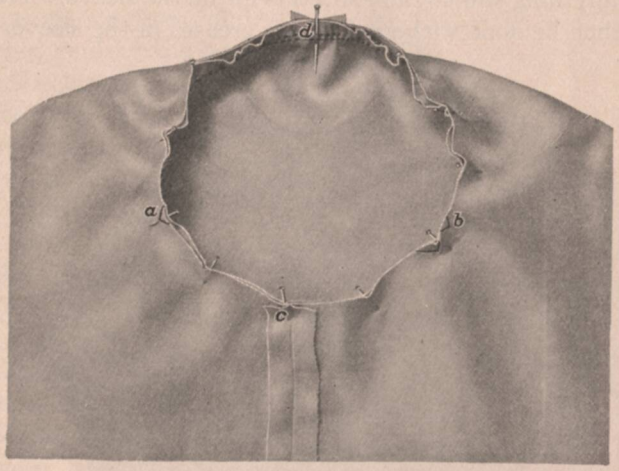

FIG. 11

If the sleeve has considerable fulness that is to be gathered into the armhole as a feature of the design, gather and stroke the fulness and distribute it evenly over the space it is to occupy. Match the notches as just described, pin at right angles to the edge, using plenty of pins, baste the sleeve in with small stitches, and, in stitching on the machine, have the gathered sleeve uppermost.

37. Pressing Set-In Sleeve.—An important point in the finishing of a set-in sleeve without shoulder fulness is the pressing. Slip the garment wrong side out over the end of the ironing board, or better still a sleeve board, and press the armhole seam away from the sleeve and onto the shoulder of the garment, being extremely careful to allow no small dart-like creases to form in the sleeve under the iron. The slight fulness will disappear if the work is

carefully done. In sleeves of wool material, dampen the material and press lightly several times, really steaming rather than pressing hard, to shrink the fulness from the material. Finish by pressing hard to give a smooth effect. After the seam is pressed, clip the edge if necessary to make it lie perfectly flat, and finish the edge to conform with the other seams in the garment, binding or overcasting the two edges together.

To press the lengthwise seams of a sleeve that is too tight to be drawn over a sleeve board, wrap a towel or a piece of muslin around a tightly rolled and tied magazine, a rolling pin, a broomstick, or anything similar, and slip this inside the sleeve. The pressing can then be done without forming creases in the sleeve.

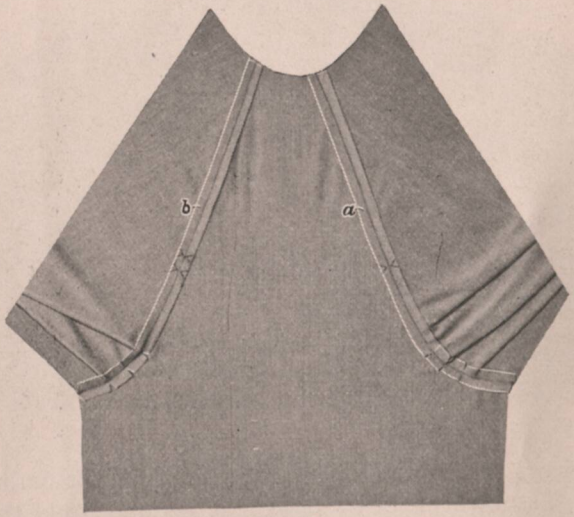

FIG. 12

38. Raglan Sleeve.—A sleeve that is a favorite for children's clothes and is also much used in women's dresses and coats, is the raglan sleeve. It is distinguished by the fact that the sleeve runs up over the shoulder to the neck line, having two seams, one just in front of, and one just back of, the location of the usual shoulder seam. This sleeve is much liked because it is comfortably loose and at the same time very trim and neat. Also, it gives a natural, graceful shoulder line.

39. Applying Raglan Sleeve.—In making a garment having a raglan sleeve, join the front section to the front-shoulder line of the

sleeve, as at *a*, Fig. 12, and the back section to the back-shoulder line, as at *b*. In doing this, pin first the ends of the seams, next the points where the notches meet, and then several places between, keeping the pins at right angles to the edge. Baste on the seam lines, replace the basting with stitching, and clip at the under-arm curve, as shown, so that the seam will lie flat.

To complete the sleeve, fold the garment so that the lower ends of the shoulder seams meet, as at *a*, Fig. 13, and pin at this point. Pin the sleeve edges together, working from the shoulder seams at *a* to the ends of the sleeves, and pin the under-arm seam, beginning at the seam line, *a*, and working down. Baste the sleeve and under-arm seams as one seam, and, after fitting, replace the basting with stitching, as at *b*.

If there is shoulder fulness in the front, as there often is in a dress of this type, it is usually disposed of by shirring, as described in Art. **19.** When the shirring is done, proceed as just described.

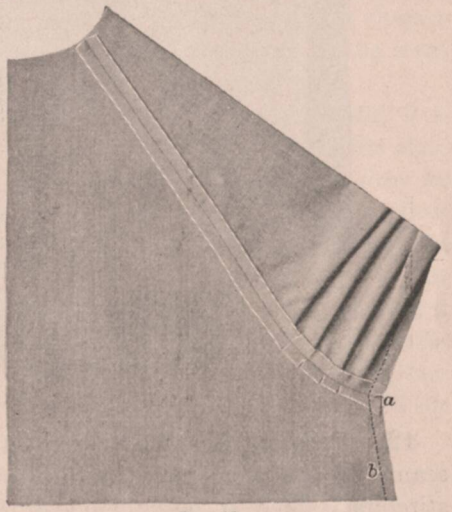

FIG. 13

40. Epaulet Sleeve.—A variation of the set-in sleeve, which resembles the raglan sleeve very closely in the method of making, is known as the epaulet sleeve. It follows the line of a set-in sleeve to the top of the shoulder, where it is extended in a narrow strap effect to the neck line. It is from this strap that the sleeve gets its name.

41. Applying Epaulet Sleeve.—In inserting an epaulet sleeve, begin by pinning the outer end of the shoulder-seam line of the dress-front section to the corner where the front line of the epaulet strap joins the sleeve, as at *a*, Fig. 14. Make a $\frac{1}{4}$-inch diagonal clip in the sleeve at this corner. Pin the sleeve at the neck line, *b*, and at the top of the under-arm seam line, *c*, and use plenty of pins between these points. Then baste on the seam lines. Be careful in turning the corner, *a*, not to permit it to draw. Join

the back section of the dress to the other edge of the sleeve in the same manner. To complete the sleeve, bring the ends of the seams, *c* and *d*, together and baste the under-arm and sleeve seams in one as for the raglan sleeve. Fit the sleeve, make any alterations necessary, and replace the bastings with stitching.

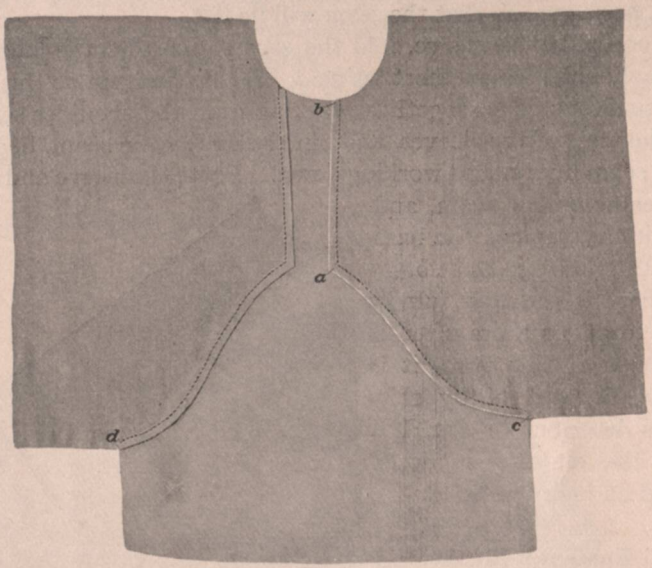

FIG. 14

42. Pressing Epaulet Sleeve.—In pressing the sleeve, let the seams on the shoulders turn in toward the strap. Very often stitching is done on the right side of this near the seam to emphasize the line. Press the remainder of the seam toward the garment as for a set-in sleeve.

NECK LINES

VARIETIES OF FINISH

43. Like sleeves, neck lines seem capable of infinite variation. But they become quite simple when it is remembered that they fall into two general classes, the **collarless neck line** and the **neck line with a collar.** Collarless neck lines may be bound in various ways, faced, or corded, and collars may be applied so that the dress front contributes to the making of the collar, when they are known as

convertible, or they may be made separately and *applied*, when they permit of varied edge finishes and methods of application.

All of these matters are treated in the sections that immediately follow. A thorough understanding of them makes for perfection of dress finish, for attention to all such details relieves a garment of any amateurish effect it might otherwise have.

COLLARLESS NECK LINES

44. Shaping.—Collarless neck lines are of many shapes, including *square*, *V-shaped*, *U-shaped*, *round*, and *bateau* or *boat-shaped*. Also, they include various combinations of these shapes, as, for example, a neck line that is square or V-shaped at the front and round at the back.

In cutting a dress that is to have a collarless neck line, it is usually most satisfactory to follow a rather high line that fits close up to the neck. Then, during the fitting, the neck line may be shaped becomingly by outlining it first with pins to get the effect desired and then cutting on the marked line. In cutting out the neck line, follow the line of the pins from the center front to the center back on one side; then, to insure the two sides being cut exactly alike, fold the cut-out piece over the other side of the dress with the shoulder seams meeting and the original high neck lines together. Pin in several places and cut along the lower edge of the folded-over section.

45. Binding a Neck Line.—With the collarless neck line cut in the shape desired, choose the best method of finishing the edges. If it is desired to have the finish accent the line of the opening somewhat and yet not be too conspicuous, a narrow bias binding of self-material or prepared bias binding is excellent. Bias is used because it is somewhat elastic and conforms to the shape of the neck line readily, while the straight binding would not.

46. Methods of Applying Binding.—Binding may be applied by hand, by machine, or by a combination of the two methods. On the heavier wash materials, such as ginghams and linens, and the heavier silks, such as flat crêpes, machine-stitching is preferable because it contributes to the tailored effect that one usually wishes to bring out in dresses of these fabrics. But if the material is voile,

sheer linen, crêpe de Chine, chiffon, or any similar soft or sheer material, it is desirable to have the work done very neatly by hand, as this gives a softer effect in keeping with the nature of the fabric. If time is an object, the first stitching can usually be done on the machine, as it is covered by the folds of the binding.

47. Applying Binding by Machine.—If the binding is to be applied by machine, cut it on the true bias, exactly 1 inch wide. In binding a neck line or any other edge where the ends of the binding must be joined, start on a straight or slightly curved edge so that the joining will not come in a corner, for the joining seam would prove bulky and somewhat difficult to handle in such a place.

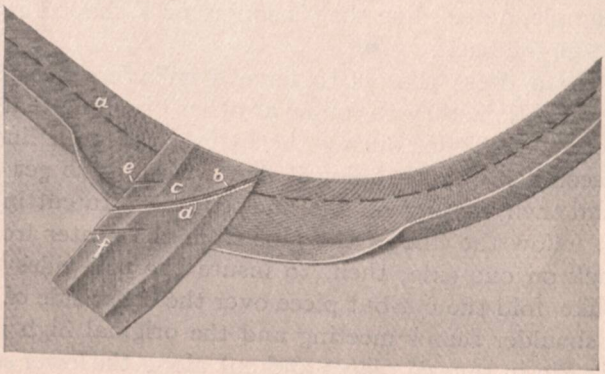

FIG. 15

Place the right side of the binding to the right side of the material with their edges even. Beginning about $\frac{3}{8}$ inch from the end of the bias strip, baste $\frac{1}{4}$ inch from the edge, as at *a*, Fig. 15, or in the crease of a prepared binding, continuing around the entire neck line until the starting point is reached. The last stitch should just meet the first one.

Then, following a straight lengthwise, or warp, thread of the material in the bias binding, crease back the first end of the bias, letting this crease run directly over the first stitch taken, as at *b*. Next, bring the other end of the bias up to the first end so that a lengthwise thread of it just meets the crease, *c*, and crease the material along this thread, as at *d*. Cut away the surplus bias from both ends, $\frac{1}{4}$ inch from the creases, as at *e* and *f*, following a thread of the material in cutting. Using running-stitches, join the two ends,

keeping the seam in the creases. This makes a perfect lengthwise joining. Press the seam open and replace the basting, *a*, with stitching, letting this run across the open joining seam.

To complete the binding, crease it well over the stitching, which on the wrong side appears as at *a*, Fig. 16, and bring the free edge

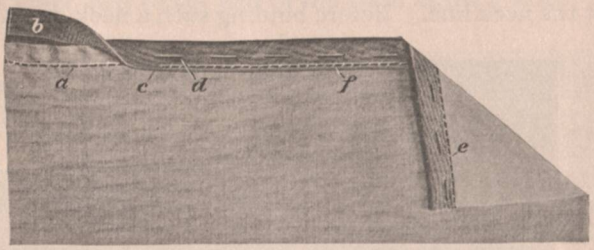

FIG. 16

to the wrong side, turning the raw edge under $\frac{1}{4}$ inch, as at *b*. Let the crease of this turn, *c*, extend a little beyond the stitching, *a*, and baste accurately in place, as at *d*. Then, from the right side, stitch just off the edge of the binding in the crease, as at *e*. On the wrong side, this stitching will appear as at *f*.

48. Applying Binding by Hand.—If the binding is to be applied by hand, cut it $\frac{3}{4}$ inch wide. Do the first stitching as directed in

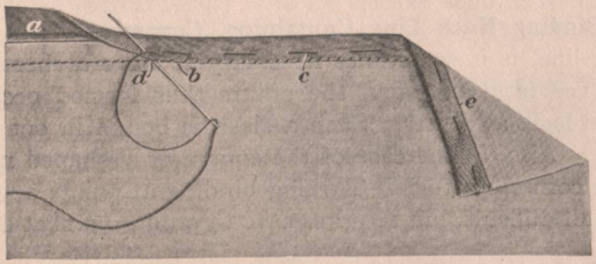

FIG. 17

Art. **47,** but $\frac{3}{16}$ inch from the edge. Make the turn on the free edge $\frac{3}{16}$ inch deep, as at *a*, Fig. 17, bring the creased edge just to the first stitching, as at *b*, and baste in place, as at *c*. Then secure the edge with hemming-stitches, as at *d*, taking the stitches through the machine-stitching instead of through the material, and then catching up a few threads on the very edge of the turn

of the binding. In this way, no stitches show on the right side, which appears as at *e*. In making a binding, both sides of which will be exposed to view, use slip-stitching instead of hemming-stitches, as this gives the same effect on both sides.

49. Dresses for small children often have considerable gathered fulness at the neck line. Before binding such a neck line, adjust the

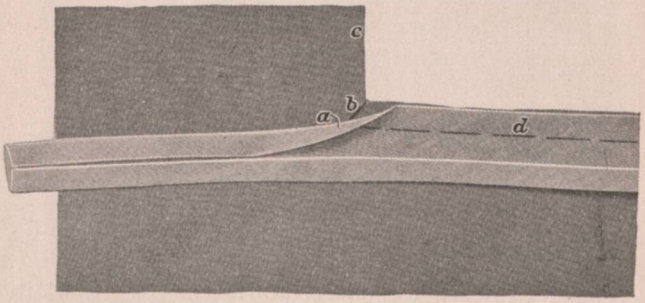

FIG. 18

fulness very carefully to make sure that it is even on the two sides. Then, in basting the binding in place for the first stitching, hold the gathered neck line toward you and the bias binding away from you, and use small basting-stitches. Also, keep the gathered side uppermost while stitching on the machine.

50. Binding Neck Line Containing Corners.—With a collarless neck line, it is sometimes necessary to have a short opening slash at the front or back, the points thus formed occasionally being laid back as revers. Such a slash is bound in one with the neck line. Also, in the case of the square or V-shaped neck line, there are corners to turn. Turning binding at points and corners is not at all difficult, but requires care to produce a neat effect.

51. In turning an *inside corner*, such as results in a square neck line, the point of a V-line, or the end of a slash, the important point is to allow no excess fulness of the binding to work in, as this forms more bulk at the corner and prevents a neat finish. To avoid this, in basting on the binding, stretch it slightly at the corner, let your stitches run $\frac{1}{4}$ inch past the corner, as at *a*, Fig. 18, slash the corner diagonally almost to the basting, as at *b*, and then draw the edge *c* down so that it forms a straight line with the edge *d*. This

causes the material to form a fold at the corner, as at *a*, Fig. 19, while the slash opens up, as at *b*, and allows the corner to straighten out. Continue the basting, keeping the binding even with the neck-line edge. When replacing the basting with stitching, keep the neck-line edge uppermost, hold the fold in the material toward you, and stitch just to the end of the slash at the corner. With the

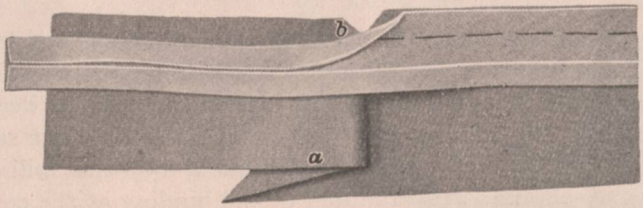

FIG. 19

needle in the material, lift the presser foot, swing the fold away from you, and continue stitching. The corner of the binding then stands up at right angles to the neck line.

Complete the binding in the usual way, using either hand- or machine-stitching. When the free edge is turned to the wrong side and stitched, the finished binding will form a little crease or fold at the corner. When pressed, this will be flat, but may be tacked if a mitered effect is desired.

52. If an *outside corner* is to be turned, such as a corner on a lapel, baste for the first stitching $\frac{1}{4}$ inch from the edge of the binding or in the crease of a prepared binding, letting this basting run to a point $\frac{1}{4}$ inch from the corner, as at *a*, Fig. 20. Do not break nor fasten the basting thread. Then, holding the binding so that the edge of it comes flush to the corner, as at *b*, and continues around the corner even with the other edge, as at *c*, crease the binding on the direct bias so that the crease runs straight across from side to side, as at *d*. Then bring the free edges together at the point where

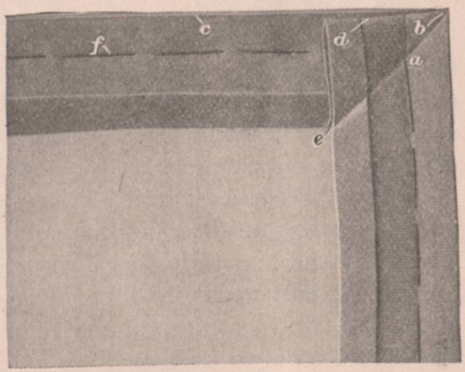

FIG. 20

they exactly meet, as at *e*, and crease through the two thicknesses of the binding from *b* to *e*. If the corner is a right-angle corner, these creases will run on the thread of the material, but if it is either more or less than a right angle, the creases will not follow the threads. Slip the needle through the two thicknesses of the binding at *a* and continue basting $\frac{1}{4}$ inch from the edge on the other side of the corner, as at *f*.

53. When replacing the basting with stitching, stitch to the point *a*, Fig. 21; then lift the presser foot, raise the needle out of the material, and pull the material just as though you were going to break the thread, but only far enough to bring out sufficient thread to make a loop that will go over the fold of the binding at the corner, as at *b*. Then turn this fold in the opposite direction, insert the needle $\frac{1}{4}$ inch from the second edge and as near as possible to point *a* where the last stitch ended. Continue the stitching $\frac{1}{4}$ inch from the second edge, as at *c*. With the first stitching completed, turn the binding to the wrong side and prepare for the second stitching. On the right side, the binding will form a neat diagonal fold to the corner. Make a similar fold on the wrong side, baste and stitch.

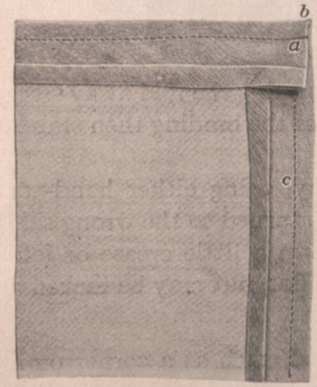

FIG. 21

54. Applying Double Binding to Neck Lines.—A very good method of applying self-bindings to chiffon, sheer crêpe, or any material that is not heavy, is by means of a double binding. It is the correct method to use not only on neck lines, but on any bound edge that is to be emphasized in sheer material.

Cut the bias to be applied in this manner four times the width you desire the finished binding, plus $\frac{1}{2}$ inch for seam allowance. Then fold the bias strip lengthwise through the center, right side uppermost, and crease the fold with a warm iron. Next, baste and stitch the two raw edges of the strip together to the right side of the edge that is to be bound, as at *a*, Fig. 22. Fold the creased edge of the bias strip over to the wrong side and secure this just over the first row of stitching with whipping-stitches, as at *b*. On the right side, the binding will appear practically the same as

any other binding, except that it will be somewhat rounder. This effect, as well as the extra weight that the binding gives, is very desirable for some purposes.

55. Facing a Neck Line.—When a very flat, inconspicuous finish is desired, a facing is generally used. This may be any desired width from $\frac{1}{4}$ inch to 1 inch finished, or, in the case of an ornamental facing turned to the right side, it may be much wider.

Facings are of three kinds, *bias*, *straight*, and *shaped*. The bias facing is the one most commonly used as it can be applied equally well to straight or curved edges. Straight facings can be used only on straight edges, as for example, on a square neck line. Shaped facings are used on neck lines of any shape where it is desired to have the grain of the dress material and that of the facing run in the same direction at all points.

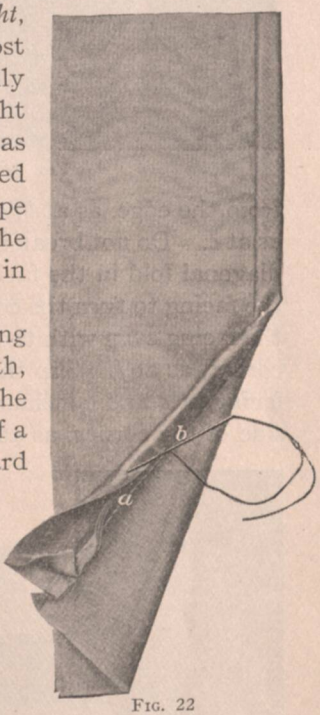

FIG. 22

The average finished width for a bias facing is $\frac{1}{2}$ inch. To make a facing of this width, cut it 1 inch wide on the true bias. Do the first stitching exactly as the first stitching of a binding is done. If there is a decided inward curve, as, for example, on a round neck line, hold the facing a little full in basting around the curve. If there is an outward curve, as on a scallop, stretch the edge of the facing a little. Bring the free edge over to the wrong side and make a crease in the dress material from $\frac{1}{16}$ to $\frac{1}{8}$ inch from the seam line, as at *a*, Fig. 23, so as to prevent the edge of the facing, *b*, from showing on the right side. Turn the free edge under $\frac{1}{4}$ inch, as at *c*, baste it in position, as at *d*, and secure the edge with hemming-stitches done by hand, as at *e*, making these as small and inconspicuous as possible.

In the case of an ornamental facing turned to the right side, slip-stitching or machine-stitching, done very close to the crease of the turn, may be used for the second stitching.

56. Facing a Neck Line Having Corners.—In turning corners with a facing, handle them in exactly the opposite way to that used

in turning corners with a binding; that is, allow fulness when facing inside corners and none when facing outside corners.

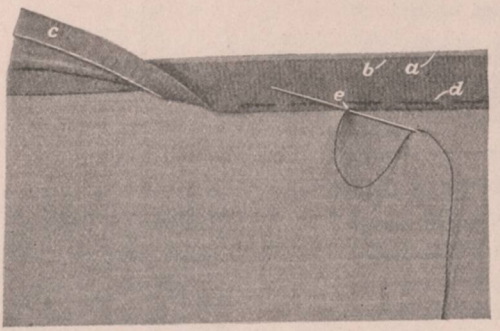

FIG. 23

57. In turning an *inside corner* with a facing, proceed as illustrated in Fig. 24. Use a prepared binding or press in a $\frac{1}{4}$-inch turn along one edge, as at *a*. Place the other edge even with the edge to be bound, right sides together, and baste $\frac{1}{4}$ inch from the edge, as at *b*, continuing to a point $\frac{1}{4}$ inch past the corner, as at *c*. Do not break nor fasten the basting thread. Then make a diagonal fold in the facing, as from *d* to *e*, taking up just enough of the facing to turn the corner squarely, as shown. Bring the edge of the facing even with the edge of the material on the other side of the corner, as at *f*. Slip the needle through the two thicknesses of the facing at *c* and continue basting $\frac{1}{4}$ inch from the edge on the other side of the corner, as at *g*.

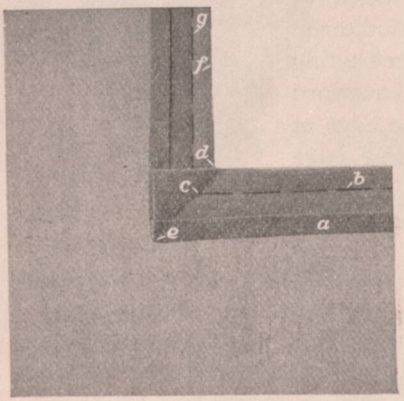

FIG. 24

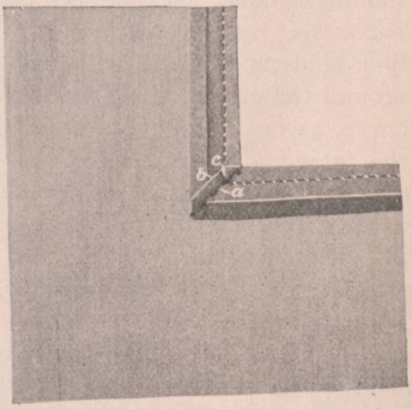

FIG. 25

Before replacing the basting with stitching, join the two thicknesses of the corner fold with running-stitches done along the crease from *d* to *e*, these being shown at *a*, Fig. 25. Then trim away the surplus material to within $\frac{1}{4}$ inch of the stitches, as at *b*, to complete

the miter. When you reach the point *c*, Fig. 24, in stitching along the basting, loop the thread over the seam, as described in Art. **53** for the binding on an outside corner and as shown at *c*, Fig. 25, insert the needle again on the other side of the seam as near the last stitch as possible, and continue stitching along the line of basting. Before turning the facing to the wrong side, clip the direct corner from *d*, Fig. 24, almost to the stitching at *c*, Fig. 25, in order to make a perfectly square corner. Complete the facing in the usual way.

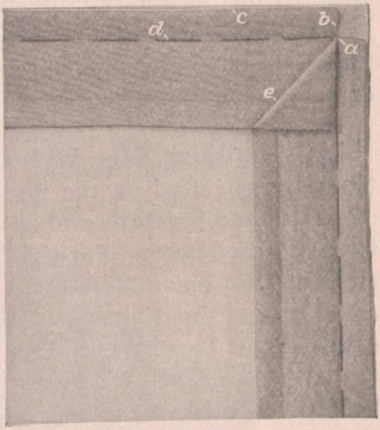

FIG. 26

58. When facing an edge that turns an *outside corner*, baste $\frac{1}{4}$ inch from the edge to a point $\frac{1}{4}$ inch from the corner, as at *a*, Fig. 26. Then clip the facing, as at *b*, so that the corner can be turned abruptly to prevent unnecessary and undesirable fulness. Bring the facing even with the edge on

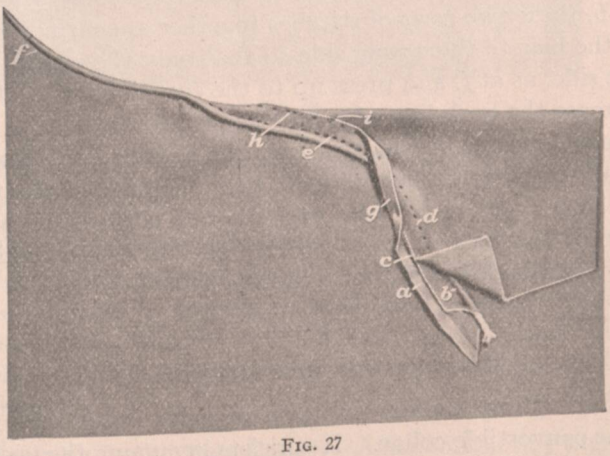

FIG. 27

the other side of the corner, as at *c*, and continue basting, as at *a*. After the basting is replaced by stitching, miter the corner of the facing by making a row of tiny running-stitches from *a* to *e*, or a point $\frac{1}{4}$ inch from the opposite edge of the binding or on the creased

in turning corners with a binding; that is, allow fulness when facing inside corners and none when facing outside corners.

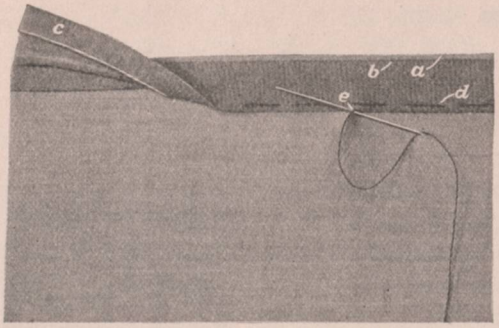

FIG. 23

57. In turning an *inside corner* with a facing, proceed as illustrated in Fig. 24. Use a prepared binding or press in a $\frac{1}{4}$-inch turn along one edge, as at *a*. Place the other edge even with the edge to be bound, right sides together, and baste $\frac{1}{4}$ inch from the edge, as at *b*, continuing to a point $\frac{1}{4}$ inch past the corner, as at *c*. Do not break nor fasten the basting thread. Then make a diagonal fold in the facing, as from *d* to *e*, taking up just enough of the facing to turn the corner squarely, as shown. Bring the edge of the facing even with the edge of the material on the other side of the corner, as at *f*. Slip the needle through the two thicknesses of the facing at *c* and continue basting $\frac{1}{4}$ inch from the edge on the other side of the corner, as at *g*.

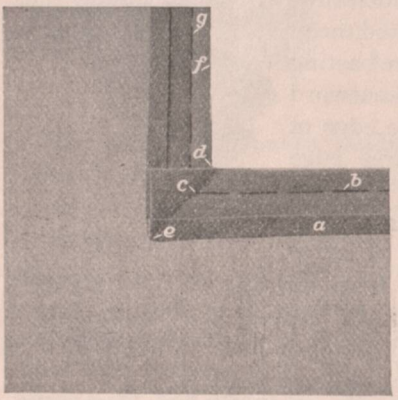

FIG. 24

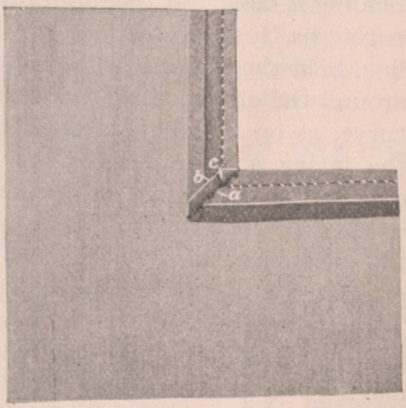

FIG. 25

Before replacing the basting with stitching, join the two thicknesses of the corner fold with running-stitches done along the crease from *d* to *e*, these being shown at *a*, Fig. 25. Then trim away the surplus material to within $\frac{1}{4}$ inch of the stitches, as at *b*, to complete

the miter. When you reach the point *c*, Fig. 24, in stitching along the basting, loop the thread over the seam, as described in Art. **53** for the binding on an outside corner and as shown at *c*, Fig. 25, insert the needle again on the other side of the seam as near the last stitch as possible, and continue stitching along the line of basting. Before turning the facing to the wrong side, clip the direct corner from *d*, Fig. 24, almost to the stitching at *c*, Fig. 25, in order to make a perfectly square corner. Complete the facing in the usual way.

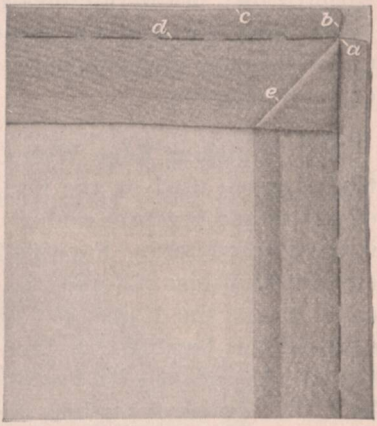

FIG. 26

58. When facing an edge that turns an *outside corner*, baste $\frac{1}{4}$ inch from the edge to a point $\frac{1}{4}$ inch from the corner, as at *a*, Fig. 26. Then clip the facing, as at *b*, so that the corner can be turned abruptly to prevent unnecessary and undesirable fulness. Bring the facing even with the edge on

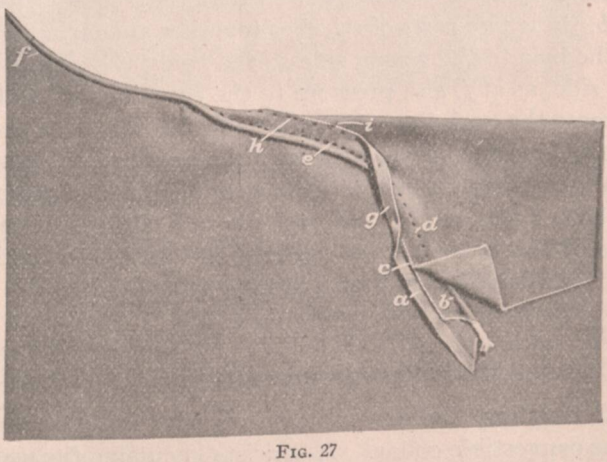

FIG. 27

the other side of the corner, as at *c*, and continue basting, as at *a*. After the basting is replaced by stitching, miter the corner of the facing by making a row of tiny running-stitches from *a* to *e*, or a point $\frac{1}{4}$ inch from the opposite edge of the binding or on the creased

line if prepared binding is used, taking these stitches through the two thicknesses of the fold. Trim away the surplus binding to within $\frac{1}{4}$ inch of the running-stitches. Then turn the facing to the wrong side, work out the corner so that it is square and flat, fold under the edge of the facing $\frac{1}{4}$ inch, and secure it with slip-stitches or hand hemming.

59. Finishing Edge With Covered Cord.—A very dainty finish that is much used on the neck lines of dresses, particularly those of taffeta and organdie and of voile of the French hand-made type, is the covered cord. For this finish, which is illustrated in Fig. 27, cut a strip of bias self-material $\frac{7}{8}$ to 1 inch wide. Provide a cotton cable cord of the desired size and fold the bias over this so that one edge extends beyond the other $\frac{1}{4}$ inch, as at *a*. Secure the cord in the fold by means of a row of fine running-stitches taken through both thicknesses of the bias and close to the cord, as at *b*.

Place the covered cord over the right side of the material with the short edge of the bias next to, and even with, the neck-line edge, as at *c*. If the finish is to be done entirely by hand, as is often desirable, it is not necessary to baste the cord in place; tiny running-stitches, as at *d*, which will be permanent, may be used instead. Take these very close to the cord so that they come directly over those at *b*, these two rows of stitches together appearing as at *e*.

Turn the bias to the wrong side so that only the cord appears on the right side, as at *f*, and press up to the corded edge on the wrong side to crease the neck-line edge and shape the raw edge of the bias. Turn the wider edge of the bias over the shorter one, as at *g*, and take small running-stitches, as at *h*, near the edge of the turn and through both edges of the bias and the raw edge of the neck line. The edge of the bias may be held to the dress by tacking it as invisibly as possible every 2 or 3 inches, as at *i*.

NECK LINES FINISHED WITH COLLARS

60. Convertible Collar.—A type of neck finish that is much used is the convertible collar. It consists in cutting the neck line to fit well up to the base of the neck, slashing the dress front down on the center line from the neck line, applying a double, straight strip of material to the neck line of the dress, and allowing the parts of the dress front at both sides of the slash to turn away from it to form

lapels. Such a neck-line finish is known as a convertible collar because it can be worn either high or low. The length of the center-front slash depends on the depth desired for the opening and the lapels, the edges of the opening slash becoming the edges of the lapels. The sailor, or middy, collar is a variation of this neck finish, as is also the scarf collar.

If the wrong side of the material is unattractive, it is necessary to face the lapels. But if the material is alike on both sides or if it is desired to show both sides of crêpe satin or other double-faced

FIG. 28

fabric, the raw edges of the opening slash may be bound with contrasting or self-material.

61. Binding the Front Opening.—Apply the binding as shown at *a*, Fig. 28, in the manner described in Art. 48, letting the first seam run out almost to nothing on both sides at the end of the slash to prevent drawing the material at that point. Then slip-stitch the free edge in place so that, when the lapels are turned back, no stitches show.

62. Applying Convertible Collar.—After completing the shoulder seams, you are ready to apply the collar. For this, cut a straight piece of material as long as the distance around the neck line of the dress plus 1 inch for ease and seam allowances and twice as wide as the finished width desired plus $\frac{3}{4}$ inch for seams. Baste one length-

wise edge of the collar to the neck line, right sides together, edges even, and each end extending a seam's width beyond the bound edge of the lapel, as at *b*. If French seams are used on the shoulders of the dress or blouse, turn these toward the front as the collar is applied. If plain, overcasted seams are used, press them open. Replace the basting with machine-stitching, $\frac{3}{8}$ inch from the edge, and press the seam away from the neck line onto the collar, as at *c*.

Now fold the collar lengthwise so that the right side is in and the free lengthwise edge extends $\frac{3}{8}$ inch beyond the stitching just done, as at *d*. Stitch across the ends of the collar, as at *e*, keeping the stitching in line with the outer edge of the binding on the lapel, and tie the threads securely at both ends of the seam. Next, turn the collar right side out, when the ends will appear as at *f*. Turn under the free edge $\frac{3}{8}$ inch, as at *g*, bring the turned edge over just to cover the stitching on the other edge of the collar, and slip-stitch it to the neck line, as at *h*.

Sometimes the binding on the opening slash is extended to go around the collar as well. In this case, apply the collar before binding the opening slash. Then cut the bias long enough to bind the collar and the slash in one.

63. If a *scarf collar* is desired, allow, in addition to the measurement of the neck line, the length desired for the two scarf ends. Such a collar is sometimes wider than the usual convertible collar. To apply it, pin the exact center of one lengthwise edge to the center back of the neck line with their right sides together and their edges even. Working from there on both the right and the left sides to the center-front opening, baste the collar to the neck line and replace the basting with machine-stitching. Next, fold the scarf collar lengthwise through the center, with the right sides in, and baste a $\frac{1}{4}$-inch seam from one end of the stitching down the side and across the end of the scarf; repeat at the other end of the scarf. Replace the basting with stitching. Then turn the scarf ends right side out, turn in the raw edge of the collar opposite the stitching that holds it to the neck line, bring the turned edge over the line of the first stitching, and slip-stitch or hem by hand.

64. Facing a Front Opening.—The facing of a front opening, which is sometimes called the underfacing, may be of self-material or of a contrasting material for trimming interest. If the pattern

used does not supply a pattern for the facing, outline it on a duplicate of the blouse- or dress-front pattern. To do this, draw a straight line from a point at approximately the center of each shoulder line down to a point 2 or 3 inches below the depth desired for the center-front opening. These lines may be parallel to each other and to the center-front line or converge slightly toward the lower end. Connect the lower ends of these two lines and cut on the outline thus formed.

Cut a facing with the aid of this pattern and slash both the dress front and the facing to equal depths on the center-front lines, following the lengthwise threads of the material. Make one $\frac{1}{4}$-inch turn

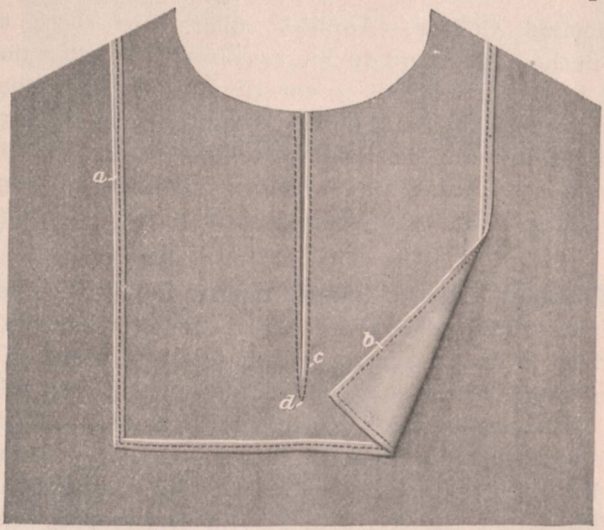

FIG. 29

toward the wrong side on the two sides and lower edge of the facing and stitch, as at *a*, Fig. 29, this stitching appearing as at *b* on the right side. Avoid using two turns as for a hem, as the result would be a bulky ridge that would leave a mark on the right side of the dress when pressed over.

Put the facing on the dress front with their right sides together and the edges of the shoulders, neck lines, and center-front openings exactly matching. Baste and stitch together the front-opening edges, keeping the seam $\frac{1}{4}$ inch deep from the top to within 2 inches of the lower end of the opening and then gradually tapering it off, as at *c*, and running it out to almost nothing at the point, as at *d*.

On the opposite side, begin with almost nothing at the point and gradually slant the seam so that it is $\frac{1}{4}$ inch wide 2 inches above the point, and then keep it an even depth to the top of the seam.

Turn the facing to the wrong side of the dress front, taking care that the neck and shoulder lines are even. Press the lapels, having the seam line come exactly on the edge. Tack the outer edges of the facing to the dress in a few places, keeping the stitches as invisible as possible. Baste and stitch the shoulders seams and apply the collar as described in Art. **62,** sewing through both the dress front and the facing as though they were one thickness where they meet along the neck and shoulder edges.

65. Applied Collars.—Applied collars are those that are complete in themselves and do not, as convertible collars do, depend on a part of the dress front to contribute to their finished effect. They are of many sizes and shapes, these features being regulated by fashion. The manner of finishing their edges and attaching them to garments is the same for all shapes and sizes, varying only as single or double thicknesses of the material are used in making the collars.

66. Finishing Edge of Single Applied Collars.—A very satisfactory finish for the edges of a collar of single thickness is a narrow bias binding of contrasting or self-material or braid. Collars of the lingerie type often have their edges finished with rolled hems and lace. If a particularly inconspicuous finish is required, picoted edges are recommended. If the fabric is not transparent, as for example linen, the edges may be finished with hems or fitted facings 1 inch wide, either stitched with very perfect machine-stitching or secured by means of machine-hemstitching. Self-material collars on satin and flat crêpe dresses are frequently finished with very narrow hand-made hems not over $\frac{1}{8}$ inch wide.

The dress itself must also be prepared by having the shoulder seams completed and the opening, whether at the front or the back, finished. In addition to the binding and facing methods of finishing openings already given, others are discussed in a later section.

67. Applying Single Collar With Facing.—To apply the collar, pin the center back of the collar to the center back of the dress, keeping the wrong side of the collar against the right side of the dress with their edges even. Then pin the ends of the collar so that

they come at the center front; that is, if the front opening of the dress or blouse is simply a short slash that is finished with bias

FIG. 30

binding, let the ends of the collar extend to the extreme outer edge of the binding, as at *a*, Fig. 30.

If the garment is finished with a box plait at the center front, have the right end of the collar come just to the center of the plait,

FIG. 31

as at *a*, Fig. 31, and the left end to the point on the left side that is under the exact center of the plait when the blouse is fastened, as

at *b*. In this way, the ends of the collar will meet at the center front when the garment is completed.

Pin the collar to the neck line at several points, keeping the pins at right angles to the edge and being careful to stretch neither the collar nor the neck line. Then, beginning at one end of the collar, place a strip of self-material bias or prepared bias tape, $\frac{3}{4}$ to 1 inch wide, over the collar, keeping one edge even with the edges of the collar and neck line and letting the end extend about $\frac{1}{2}$ inch beyond the end of the collar, as at *b*, Fig. 30, to allow for finishing. Baste and then stitch $\frac{1}{4}$ inch from the edge of the bias, as at *c*, stitching through the bias, the collar, and the garment. As you baste, hold the bias a little "easy" so that it is just slightly full; this will prevent it from drawing along the other edge when it is turned back on the wrong side of the garment. After stitching, trim the seam edges to about $\frac{1}{8}$ inch. Turn back the ends of the bias facing, as *b*, so that the folds thus made across the facing come just at the ends of the collar, as at *a*, trim these ends to within $\frac{1}{4}$ inch of the folds, and press the bias facing back on the garment. Turn the free edge under $\frac{1}{4}$ inch, as at *d*, and baste it to the dress, as at *e*, holding the collar out from the dress so that it will not be caught by the stitches and being careful to have the facing very flat and neat. Secure the edge of the facing to the dress with hemming-stitches as at *f*.

68. Applying Single Collar With Picoting.—If the fabric is very sheer, as for example chiffon, so that even a narrow binding would show through and give an undesirable effect, the collar may be joined to the dress quite invisibly by means of picoting. For this finish, put the right side of the collar against the wrong side of the dress, pinning the edges together as described in Art. **67,** and baste $\frac{1}{4}$ inch from the edge. Have a row of machine hemstitching done, following the line of bastings, and cut through the center of the hemstitching, leaving the collar attached by picoting. When the collar is turned to its correct position, the picoting is between it and the dress.

69. Applied Collars of Double Thickness.—Very often applied collars are made double, either of two thicknesses of self-material, or, if the fabric is too heavy for that, with the under thickness, or lining, of a thin cotton or silk material. Various methods of finishing the outer edge of such collars and of applying them are used, depending chiefly on the effect desired.

70. Finishing Edge of Double Applied Collars.—To finish the free edges of double collars in the usual way, put the two thicknesses together, right sides in and edges even, and stitch $\frac{1}{4}$ inch from the edge; then turn the collar right side out, press it carefully so that the seam comes just on the edge, and it will appear as in Fig. 31, ready to be applied to the dress.

71. If a narrow ruffle or plaited frill is used on the edge of a double collar, place the wrong side of the plaiting against the right side of the collar lining with their edges even and baste $\frac{1}{4}$ inch from the edges, as at *a*, Fig. 32. Place the upper thickness, or collar, over the lining with all edges even, the right sides of lining and collar

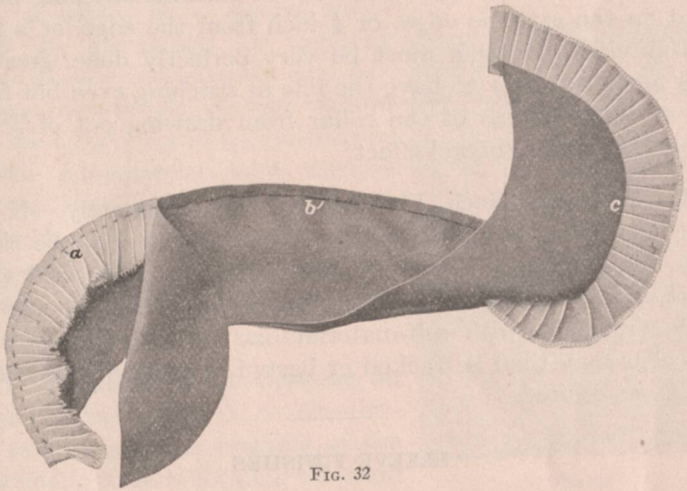

FIG. 32

together, and the plaiting between the two thicknesses, and baste and stitch $\frac{1}{4}$ inch from the edge, as at *b*. When turned right side out, the edge of the collar appears as at *c*.

72. Cording is a very effective edge finish for double collars. To prepare it, baste bias material over a cord, letting the raw edges of the bias extend a seam's width beyond the cord. Place this covered cord between the two thicknesses of the collar with its raw edges even with the collar edges, and baste and stitch just off the cord. When the collar is turned, the covered cord appears on the edge. Bias piping may be used without the cord, if desired.

73. Attaching Double Applied Collars.—To apply the double collar, place it over the neck line of the dress with the right side of

the lining, or under thickness, next to the right side of the dress. Pin the center back of the under thickness to the center back of the dress, disregarding the upper thickness for the time being. Next, place the ends of the collar over the center front of the dress, as at *a* and *b*, Fig. 31, following the suggestions given in Art. **67**, and pin the collar lining and dress together at these points and at several other points along the neck line. Baste them together and stitch along the seam line, as at *c*. Press the seam back onto the collar, turn under the edge of the upper thickness so that the folded edge comes just to the stitching on the lining, baste it in place, as at *d*, and hem the edge down by hand, as at *e*.

After the collar is applied, a row of machine-stitching may be added on the extreme edge, or $\frac{1}{4}$ inch from the edge, as a finish. Such stitching, if used, must be very perfectly done, great care being taken not only to have the line of stitching even but to prevent either thickness of the collar from drawing out of position and producing a wrinkled effect.

74. Finishing Neck Line and Collar Separately.—If it is desired to have the collar removable so that it may be cleaned easily, finish the neck line of the dress with a bias facing, as described in Art. **55**, and bind the neck edge of the collar, whether it is double or single, with self-material bias or with bias-fold tape. The collar may then be tacked or basted in position and removed as often as desired.

SLEEVE FINISHES

VARIETIES OF FINISH

75. As a general rule, the sleeve finish corresponds quite closely to the neck finish on the same garment, so that much that has been said about neck-line finishes may be applied to sleeve finishes as well. However, whether a sleeve has a cuff or not determines largely the kind of finish to be used. The fact that sleeves vary from short to long with the seasons does not influence the use of cuffs, for both may be finished either with or without cuffs. Any given method of finishing applies equally well whether the sleeve is short or long.

FINISHING SLEEVES WITHOUT CUFFS

76. Binding a Sleeve.—Probably the simplest finish for a sleeve is a narrow bias binding. This is used more frequently on short than on long sleeves and usually in connection with a bound neck line. To apply such a binding, follow the instruction given in Arts. **46** to **48**, inclusive, for binding the neck line.

77. Facing a Sleeve.—Facings, bias, straight, or fitted, are often used to finish long sleeves of the open or flowing type as well as short ones. Frequently the facing is of a contrasting color and is turned to the right side to give the effect of a trimming band. To apply a facing as a sleeve finish, follow the instruction for applying facings to neck lines given in Art. **55**.

Long, close-fitting sleeves without cuffs are usually faced as invisibly as possible, self-material being used in the case of a silk or washable dress. In a cloth dress, where a self-material facing would prove too bulky, a matching silk, comparatively light in weight, is used.

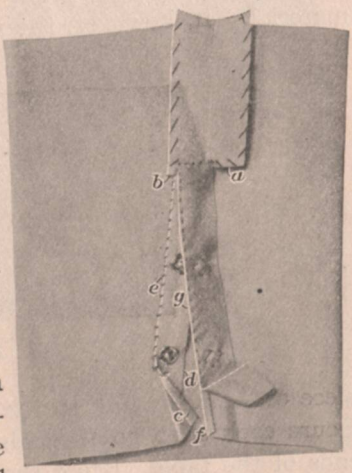

FIG. 33

78. Finishing Wrist Opening on Seam.—If the sleeve is so close-fitting as to require an opening at the lower end for ease in slipping the hand through, arrange such an opening on the seam, leaving the lower end unstitched for 3 or 4 inches. About $\frac{3}{8}$ inch above the end of the stitching, slash across the side of the seam that comes from the back of the arm, as at *a*, Fig. 33, cutting almost to the stitching, and continue the overcasting of the seam across the end of the slash. Clip the opposite seam edge about $\frac{1}{8}$ inch, as at *b*, to permit of turning the edge under, as at *c*. Finish that side of the opening with a hem, the outer edge *d*, in line with the stitching of the seam. Secure the hem to the sleeve by means of hand hemming, as at *e*, being careful to have the stitches as invisible as possible on the right side. If the dress is of velvet or a heavy woolen material that does not ravel, catch-stitch this edge to the sleeve without turning it under, as this makes a flatter finish.

As a finish on the other seam edge, straight seam binding tape is used. In a cotton or silk dress, apply this as a facing, as illustrated, so that there will be two thicknesses of fabric through which to sew the snap fasteners. Turn under the seam edge to be finished $\frac{1}{8}$ inch, as at *f*. Using tiny running-stitches, sew one edge of the tape to the turned edge, as at *g*, being careful to have no stitches show on the right side. Leave the other edge loose, as the stitching that holds the snaps will hold the tape in place also.

If the dress is of velveteen or cloth, finish the second seam edge by binding it with the seam binding tape, as illustrated in the opening in Fig. 35, rather than by facing it, for so heavy a material seldom requires that the snaps be reinforced by a second thickness of material. If, however, the reinforcement seems necessary, hold a

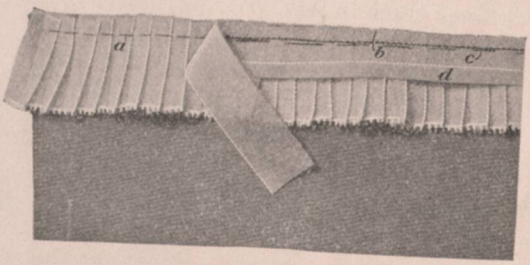

FIG. 34

piece of seam binding to the wrong side, letting the stitches that secure each snap go through the tape also. Then cut away the ends of the tape. Bring the faced or bound seam edge over the edge that is hemmed down, and tack the two together at the top, as shown.

After the opening is finished in this way, face the lower edge of the sleeve.

79. Finishing With Frills or Ruffles.—Sometimes sleeves, particularly short ones, are edged with ruffles or plaited frills applied with bias facings. To finish an edge in this way, place the right side of the frill to the right side of the sleeve with their edges even and baste, as at *a*, Fig. 34. Then place the bias facing over the frill with the right side of the tape and the wrong side of the frill together and with edges even, as at *b*. Baste and stitch through the three thicknesses $\frac{1}{4}$ inch from the edge, as at *c*. Then turn the facing to

the wrong side with the free edge turned under $\frac{1}{4}$ inch, as at *d*, and complete as described for the simple facing in Art. **55.** The frill will then assume its place at the edge of the sleeve.

FINISHING SLEEVES WITH CUFFS

80. Band Cuffs.—A sleeve that is comparatively full often has its fulness gathered into a double band. This is the simplest type of cuff and varies in width from $\frac{1}{2}$ inch to several inches. Since it usually fits rather closely at the wrist, it is not large enough to slip over the hand and so the sleeve must have an opening provided. For this, make a placket 2 or 3 inches long at the end of the sleeve seam, as directed in Art. **78** for the close-fitting sleeve, binding the loose edge since snaps are not necessary on the opening of a full sleeve.

Cut the cuff band the desired finished length plus the width of the placket opening to allow for overlapping the ends of the band and $\frac{1}{2}$ inch for finishing the ends of the cuff. It must be twice as wide as the finished width plus $\frac{1}{2}$ to $\frac{3}{4}$ inch for seams.

FIG. 35

81. Applying Band Cuffs.—Place a row of running-stitches $\frac{1}{4}$ inch from the lower edge of the sleeve, beginning at the extreme edge of the hemmed side of the placket, as at *a*, Fig. 35, and continuing to the seam line on the opposite side of the placket, as at *b*. For the present, do not draw up the running-stitches to gather the edge, and do not fasten nor break the thread. Bring the two ends of the row of running-stitches together so that a fold is formed on the opposite side of the sleeve, and place a pin at this point, which marks the center of the finished edge of the sleeve.

At one end of the cuff band, measure off the overlap allowed plus $\frac{1}{4}$-inch seam allowance for finishing the end of the band, and place a pin at one edge to mark this distance from the end. At the other end, measure off $\frac{1}{4}$ inch for the finishing seam and mark this with a

pin. Now fold the band crosswise, bringing these two pins exactly together. The crease indicates the center of the finished band and must be marked with a pin.

82. With the sleeve turned wrong side out and with the right side of the band against the right side of the sleeve, edges even, pin the center of the band and the center of the sleeve together, as at *c*. Bring the pin at the end of the band with the overlap allowance even with point *b*, and pin the band and sleeve together, as shown, with the seam allowance of the band extending $\frac{1}{4}$ inch beyond the bound placket edge, as at *d*. Pin the other end of the band to the opposite edge of the placket, allowing the $\frac{1}{4}$-inch seam allowance, previously measured off, to extend beyond the hemmed edge, as at *e*. Now draw up the running-stitches so that the sleeve fulness just fits the cuff band, and pin together in several places to keep the fulness evenly distributed. Baste the cuff and sleeve together, following the gathering thread from *a* to *b* and continuing to the bound edge of the placket, as shown at *f*. Stitch just below the gathering threads and remove the bastings.

FIG. 36

Turn under the seam allowance at each end of the band, as at *a*, Fig. 36, and turn the free edge of the band to the wrong side, as at *b*, making the turn $\frac{1}{4}$ inch wide. Bring this edge of the band just over the first row of stitching and baste, being careful to keep the corners neat and square. Slip-stitch the ends of the band, as *c*, and hem the edge of the band over the first row of stitching, as at *d*, being careful not to have the stitches show on the right side. When the ends are overlapped so that the opening appears to be a continuation of the sleeve seam, sew snaps on the band for fastening, the number varying with the width of the band.

83. Tie Cuffs.—The tie cuff is a variation of the band cuff in which the ends extend beyond the sleeve opening far enough to permit their being tied. The opening in this case is not on the

sleeve seam, as that would throw the bow at an undesirable point; rather, an opening 2 or 3 inches long is cut in the sleeve and located along the back of the arm in line with the little finger.

84. **Applying Tie Cuffs.**—Bind the opening with a very narrow bias binding of self-material, as at *a*, Fig. 37. Then, to locate the center of the sleeve, put the two edges of the bias binding together and place a pin in the crease that forms on the opposite side of the sleeve. Gather the sleeve fulness with small running-stitches, and draw up the gathering so that the sleeve fits the wrist rather tightly. Mark the center of the tie cuff, and pin it to the center of the sleeve with their right sides together and their edges even, as at *b*. Adjust the sleeve fulness so that it is equally distributed, and pin the cuff

FIG. 37

and sleeve together in several places. Then baste and stitch just below the line of the gathering threads.

Next, fold the cuff lengthwise through the center with the right side in, and baste a $\frac{1}{4}$-inch seam from the end of the stitching down the side of the tie and across the end. Repeat this at the other end of the tie and replace the bastings with stitching. Then turn the tie ends right side out, when the sleeve will appear as in Fig. 37. Turn in the raw edge of the cuff $\frac{1}{4}$ inch, as at *c*, and baste the turn, as shown, if the material does not hold a crease well. Bring the turned edge over the line of the first stitching, and hem it down by hand, as at *d*.

85. **Turn-Back Cuffs.**—Turn-back cuffs, like applied collars, are made either of single or double thicknesses of material, and

their edges are finished as described for collar edges in Arts. **66** and **70** to **72**, inclusive.

86. Applying Single Turn-Back Cuffs.—The method of applying a cuff of single thickness is determined by its length; that is, if the ends of the cuff do not meet, apply it with a narrow bias facing, following the instruction given in Art. **67** for applying collars. If the ends meet or overlap, use a facing or apply the cuffs with a flat-felled seam.

87. To apply a cuff with a flat-felled seam, place the wrong side of the cuff over the right side of the sleeve with the ends meeting or overlapping at the point decided on in the fitting and the raw edges of the cuff and sleeve even. Baste the edges together, and then stitch about $\frac{1}{2}$ inch from the edge, making a plain seam, as at *a*, Fig. 38. Then trim the sleeve material to within $\frac{1}{8}$ inch of the stitching, as at *b*. Turn the cuff down away from the sleeve, at the same time creasing the sleeve on the line of stitching *a* so that the seam edges of both sleeve and cuff turn up inside the sleeve. Next, turn the cuff edge under $\frac{1}{4}$ inch and stitch it flat to the sleeve, as shown at *c*.

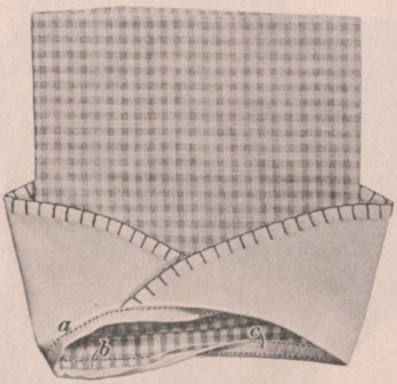

FIG. 38

88. Double, Turn-Back Cuffs.—Cuffs of double thickness are of two kinds—those whose ends are *joined* and those which are *open*. Their method of application depends on the class to which they belong.

89. Applying Joined, Double, Turn-Back Cuffs.—If the ends of the cuff are to be joined, put the right sides of the two thicknesses together and stitch across the top only, $\frac{1}{4}$ inch from the edge. Then open up the cuff, as shown in Fig. 39, when this stitching will appear as at *a*, and put the two ends together with the ends of the seam opened out and exactly meeting, as at *b*. Baste the ends together and replace the basting with stitching $\frac{1}{4}$ inch from the

edge, as at *c*. Press the seam open and turn the cuff so that the two wrong sides are together. It is then ready to apply to the sleeve.

90. A double cuff having the ends joined in this way, is applied to the sleeve without a facing. Place the right side of the under thickness, or lining, of the cuff to the right side of the sleeve with their raw edges together and the seam in the cuff in line with the sleeve seam, as at *a*, Fig. 40. If the sleeve has fulness gathered in, distribute it so as to get the best effect, usually with less near the seam than on the opposite side. Pin the cuff lining and sleeve together and baste on the seam line, keeping the upper cuff section turned back out of the way. Replace the basting with stitching, as at *b*. Turn under the edge of the upper section, as at *c*, and bring

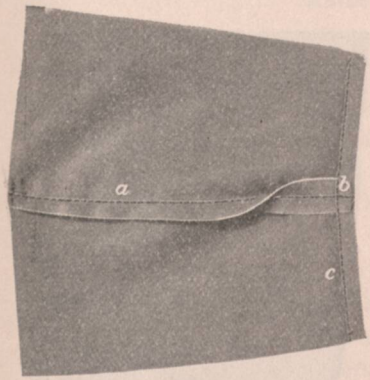

FIG. 39

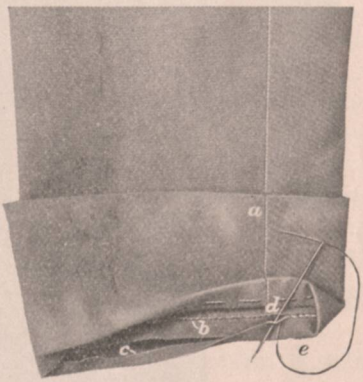

FIG. 40

the turned edge over so that it just covers the first row of stitching. Baste in place, and hem down by hand, as at *d*. Fold the cuff over and press it, forming a crease just below the seam, as at *e*, so that the attached edge of the cuff is not seen when the garment is worn.

91. Applying Open, Double Turn-Back Cuffs.—If the ends of the double turn-back cuff are not to be joined, prepare the cuff by putting the right sides of the two thicknesses together with all edges even and stitching $\frac{1}{4}$ inch from the edge across the top and two ends. Turn the cuff right side out and work the corners out carefully. Then, if there is to be no slash in the sleeve, apply the cuff with a bias facing, following the instruction given in Art. **67** for applying collars.

92. When open, turned-back cuffs are to fit very closely at the wrist, a slashed opening in the sleeve is necessary and is usually finished with a placket, such as illustrated in Fig. 41. Locate the slash when fitting the garment, having it come on the outside of the sleeve directly in line with the little finger. For the placket facing, cut a straight strip of material 1 to $1\frac{1}{2}$ inches in width and a little more than twice the length of the slash. Place the right side of the strip to the wrong side of the sleeve, having one lengthwise edge even with one edge of the slashed opening and the end of the strip even with the lower edge of the sleeve. Baste these edges together in a narrow seam, tapering the width of the seam as you approach

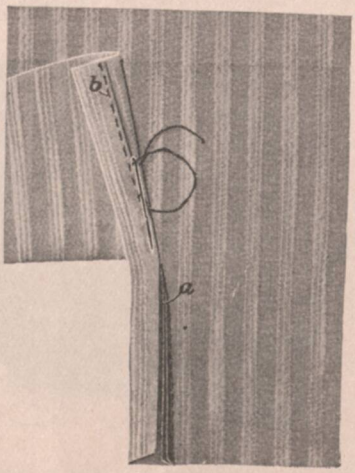

FIG. 41

FIG. 42

the end of the slash, as at *a*, in order to avoid forming a decided plait at this point; then continue basting the strip to the opposite side of the slash.

You may stitch on the basted line or secure the seam with fine running-stitches, the latter method being preferable in fine materials as it makes it easier to produce a neat finish at the end of the slash. Next, turn in the free edge of the strip $\frac{1}{8}$ inch and baste it just over the first row of stitches, as at *b*. When you have basted the full length of the strip, stitch on the basted line or secure the edge with fine whipping stitches.

93. Gather the lower edge of the sleeve if it measures more than the cuff edge to which it is to be joined. Arrange the facing for the

sleeve opening by turning the upper side back under the sleeve, as at *a*, Fig. 42, and securing it with the cuff, letting the under one. as at *b*, extend beyond the joining of the cuff. Finish the lower free end, as at *c*, by turning the raw edges to the inside and overhanding the turned edges together. The two ends of the cuff will then exactly meet when a snap is placed at the lower end of the facing. The cuff may have a row of stitching applied inside the edge, as at *d*, provided the same finish is planned for the collar.

OPENING FINISHES

KINDS OF OPENINGS

94. Not so many years ago, the opening finishes of blouses and dresses were so elaborate and intricate that the mere thought of them discouraged the inexperienced dressmaker. Now they have been simplified to such an extent that, in many cases, they do not exist as actual openings that fasten with buttons, snaps, or hooks and eyes, the neck line often being cut in such a way that the garment slips on over the head. This is in keepng with modern living because we thereby save time not only in making the garment, but also in eliminating the fastening of numerous snaps when it is put on and the unfastening of them when it is removed.

As a feature of the design, however, a short opening is often arranged in connection with the neck line when the latter is not deep enough to permit of slipping it over the head. In other dresses, particularly coat dresses, and in many tailored blouses, full-length openings are used. Various kinds of finishes are used on such openings, depending largely on the type of opening, its position, and the nature of the garment.

FINISHES FOR FULL-LENGTH OPENINGS

95. Hemmed Opening.—A simple means of finishing the opening of a blouse, particularly of one having an attached collar, is to hem the two edges. To make allowance for the hems, which must, of course, be done in cutting the blouse fronts, place the center front of the pattern $1\frac{3}{8}$ inches from the edge of the material, first removing the selvages if there are any. After cutting the blouse,

baste the hems in position, making the first turn $\frac{1}{4}$ inch from the raw edge and the second one $\frac{3}{8}$ inch outside of the center-front line. The hems will then be $\frac{3}{4}$ inch wide and the center of each will be at the exact center front of the blouse. Finish the hems with machine-stitching or with invisible hemming, done by hand.

Buttons are generally used on a hemmed opening and are placed on the left center-front line, while the buttonholes extend up and down the center-front line of the right side. Or, buttons may be sewed on the right-front edge and the closing accomplished by means of snaps underneath.

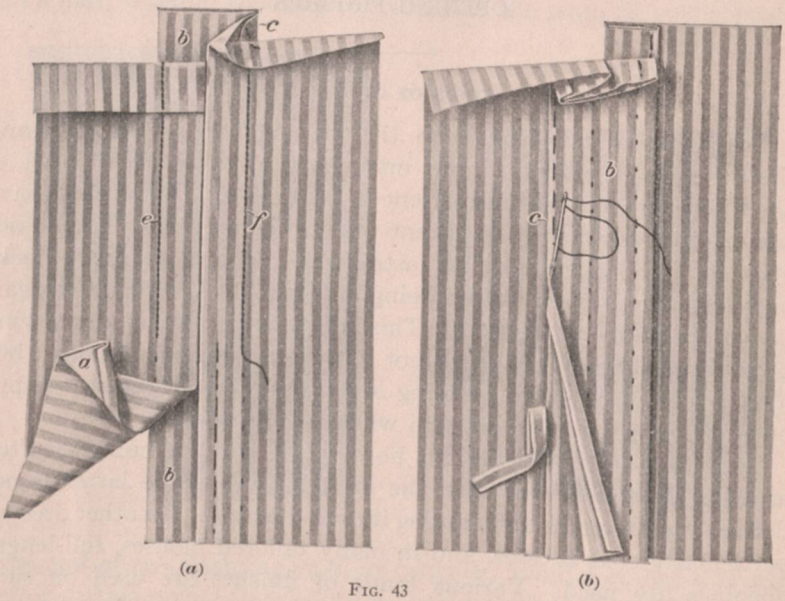

FIG. 43

96. Slot-Seam Opening.—A variation of the hemmed finish is the slot-seam finish, illustrated in Fig. 43. It is used on both blouses and tailored dresses and consists of two hemmed edges, meeting over a fly piece. In cutting the blouse or dress fronts, allow 1 inch beyond the center-front line of the pattern.

If the material used for the garment is sheer, it is advisable to insert an interlining in the right side of the opening to strengthen the closing and prevent from showing on the right side the stitches that will be taken to secure buttons or fasteners. None is needed if the material is firm or heavy.

For the interlining, cut a lengthwise strip of lawn or of the dress material ¾ inch wide and as long as the opening is to be. Turn back the right front of the garment as for a hem, having the turn come on the center-front line. Slip the interlining under the turned-back portion, as at *a*, Fig. 43 (*a*), bringing it even with the center-front line; turn under the free edge of the right front ¼ inch, making this turn over the interlining. Then baste this edge in position.

97. For a fly piece, cut a lengthwise strip of the dress material 3¼ inches wide and as long as the center front of the garment. Fold and crease it ¼ inch from the center, so that one side will extend out ¼ inch beyond the other. Place it underneath the left front with the folded edge ¾ inch beyond the center-front line, as at *b*, the back of the fly piece appearing as at *b*, view (*b*).

Next, on the wrong side, trim the left-front hem off ¼ inch, as in view (*b*), so that the hem allowance will be ¾ inch wide. Then turn the ¼ inch that extends out on the folded strip over the trimmed edge on the left-front hem, as at *c*, view (*a*), and baste it in position, as at *c*, view (*b*). Then stitch both the right and the left fronts ⅝ inch from the center-front line, as at *e* and *f*, view (*a*), stitching the right front hem entirely separate from the fly piece.

98. In the case of a dress, stitch the right hem separately to the bottom of the opening desired. Break the thread, draw the ends through to the wrong side and tie them. Then lap the right hem over the fly extension so that the edges of the right and left hems exactly meet and the neck lines and hem lines of the two sides are even. Baste the right hem to the fly piece, and, inserting the sewing-machine needle at the end of the last stitch taken on the hem, continue stitching to the bottom of the skirt, keeping the stitching ⅝ inch from the edge of the hem and running it through both the hem and the fly piece. Draw the threads through to the wrong side and tie securely. No break in the stitching will be visible on the right side.

99. Opening Finished With Mannish Plait.—A strictly tailored blouse often has its front opening finished with a mannish plait, similar to that sometimes used on a man's shirt. It is usually advantageous to baste the plait in position on the edge of the material before cutting out the blouse, particularly if the material is striped, checked, or figured, for then you can form the plait so as to match the design in the material or arrange it attractively.

Trim away the selvage along the edge of the material you intend to use for the right front of the blouse. Then turn under the trimmed edge of the material about $1\frac{1}{2}$ inches or any other width you desire the plait, and crease on a lengthwise thread. If you are using striped or figured material, turn it under so as to bring the prominent stripe or figure to the center of the width you desire for the plait, and then trim away the surplus width underneath.

100. Provide an interlining for the plait in order to keep it in shape. Cut this of lawn or very light-weight muslin, making it lengthwise of the material, about $1\frac{3}{8}$ inches wide, or a trifle narrower than you wish the plait, and somewhat longer than the center-front line of the blouse pattern, or whatever length you desire the plait.

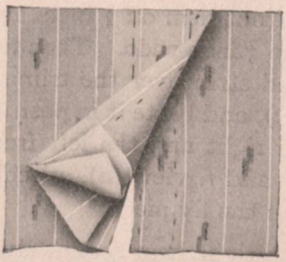

FIG. 44

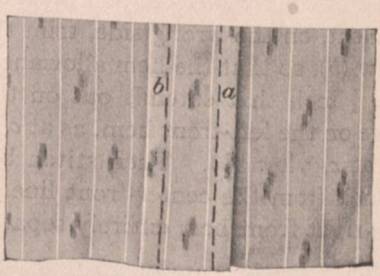

FIG. 45

To apply the interlining, lay it inside the turned edge of the material, as shown in Fig. 44, so that the edge of the interlining almost reaches the folded edge of the material. Then baste about $\frac{1}{4}$ inch from the folded edge, as shown, taking the basting-stitches through the interlining as well as the under portion of the plait.

101. Next, fold the material over the raw edge of the allowance that was turned under, thus forming the inside edge of the plait. Then baste about $\frac{1}{4}$ inch from this edge, forming a tuck and catching through the interlining as well as three thicknesses of the material. The illustration shows the interlining and under portion of the plait turned back to show the tuck that forms the inside edge of the plait. The appearance of the basted plait on the right side is illustrated in Fig. 45, the outside basted edge being shown at *a* and the inside, or tuck, edge at *b*.

The basting is all that is necessary before cutting out the blouse. In finishing it later, stitch the plait on the basted lines. Before

stitching the inside edge, turn the body portion of the blouse back under the plait, just as you did in basting, so as to form a tuck and prevent stitching the edge flat to the body portion.

102. Finish the left side of the front opening with a hem about 1¼ inches wide, or just a trifle narrower than the plait, so as to avoid any possibility of the stitching of the hem showing underneath the outer edge of the plait. This hem may also be basted on the edge of the material before cutting. In turning the hem in striped or figured material, slip the hem edge underneath the plait and determine just what point should be used for the center of the hem in order to provide a matching or pleasing arrangement of the design in the material.

After basting the hem in position in preparation for cutting the fronts, lay the material arranged for the right front over that arranged for the left, right sides together, so that the center of the plait is directly over the center of the hem. Then lay the center-front edge of the waist pattern so that it is directly over the center of both the plait and the hem. Thus the proper allowance for lapping will be provided.

Buttons and buttonholes are generally used at the exact center of the mannish plait.

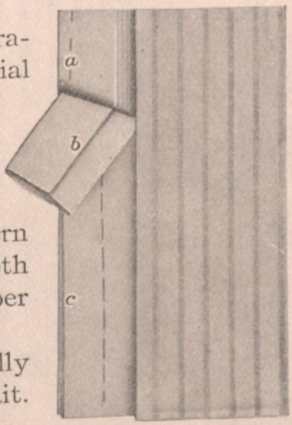

FIG. 46

103. Blind-Fly Opening.—If for some reason it is not desirable to have buttons show on the outside of a mannish plait, a fly piece in which the buttonholes may be placed, can be applied underneath. Such an arrangement is called a blind-fly opening and may be used equally well in plain or figured material or on material having a narrow border along one edge, as shown in the accompanying illustrations. Usually about 1 inch of material between the selvage and the border is allowed for seams.

Turn the edge of the material on the right-hand side of the front over to the wrong side, crease 1 inch from the edge, and baste ¼ inch from the fold, as at *a*, Fig. 46.

Then, for the fly portion, cut a strip of self-material or of light-weight muslin, 1 inch longer than the opening desired and about ½ inch narrower than the width of the finished plait plus the edge

turned under. For example, if the plait is to be $1\frac{1}{2}$ inches wide when finished and 1 inch is turned under, which makes $2\frac{1}{2}$ inches, the fly piece should be cut $\frac{1}{2}$ inch narrower, or 2 inches wide. Place this strip in the position shown, folding it lengthwise so that one edge, as at *b*, is even with the free edge of the portion turned under the plait, and the fold, as at *c*, is about $\frac{1}{4}$ inch from the outside edge of the plait and entirely concealed when the finish is completed. The wider portion of the strip, as shown, will extend under the fold, or tuck, made at the inside of the plait.

Next, baste the fly portion to the edge turned under the plait, basting through three thicknesses in all, but not through to the right side of the plait. Then stitch on the basted line, as at *a*, Fig. 47, first folding back the fly portion and the edge turned under the plait in order not to stitch through to the right side. Then, with the fly portion folded back so that you will not catch it in stitching the outside edge of the plait, stitch $\frac{1}{4}$ inch from the creased edge, as at *b*. Also, stitch the inside edge in a $\frac{1}{4}$-inch tuck just as directed for the mannish plait in Art. **101.** The inside of this tuck is shown at *c* and the outside at *d*. This stitching also holds the raw edge of the fly portion inside of the tuck.

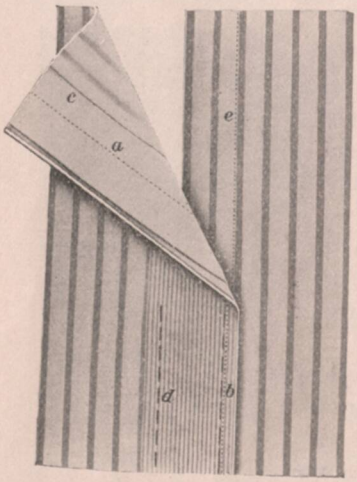

FIG. 47

To finish the left front, baste and stitch a plain hem in position, as shown at *e*, having it a little narrower than the plait.

104. Opening With Convertible Collar.—Very often in connection with the convertible collar described in detail in Arts. **60** to **62,** inclusive, a dress or blouse has a full-length front opening. This, of course, requires a full-length facing on each side of the front. These facings are usually cut in one with the front pieces and are shaped so that they are about 3 inches wide at the lower edge and about 5 inches wide at the top, where they are joined to the dress in the shoulder seam.

In making the blouse or dress, fold back the facing to the wrong side on a lengthwise thread, as at *a*, Fig. 48, following the line that

is marked on the pattern about 1 inch beyond the center-front line, the upper end of which is indicated at *b*. This extension provides for the two sides to overlap when the center-front line of the right side is placed exactly over the center-front line of the left for fastening. In folding back the facing, place the neck and shoulder lines exactly even with those of the blouse front, as shown at *c* and *d*. Finish the free edge of the facing, *e*, with a single turn, stitching it as described in Art. **64.** If the material is extremely heavy, finish the edge with seam binding tape, applied as directed in Art. **15.** Tack the finished edge to the dress front at as few points and as invisibly as possible.

Join the front and back of the garment in the shoulder seams and apply the collar as directed in Art. **61.** In this case, the collar is cut long enough to have the ends in line with the fold, *a*.

Fastenings, whether snaps or buttons and buttonholes, are applied exactly on the center-front line on both the right and left sides.

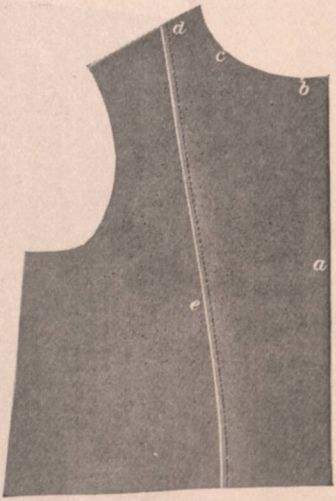

FIG. 48

FINISHES FOR PARTIAL OPENINGS

105. Tailored Opening.—For sports dresses and blouses, children's clothes, pajamas, and similar garments, a tailored opening is very desirable, providing, as it does, a simple and attractive means of finishing a slashed opening at the center front or back.

Slash the opening on the center line to the desired depth. For the left edge, provide a binding of self-material, cut lengthwise, a $\frac{3}{8}$-inch seam's width longer than the opening slash and $2\frac{1}{4}$ inches wide. Place the right side of this binding against the wrong side of the garment with one edge even with the opening slash, as at *a*, Fig. 49. Then baste and stitch $\frac{3}{8}$ inch from the edge, as at *b*. Turn under the free lengthwise edge, as at *c*, and bring the turn just over the stitching, as at *d*. From the right side, stitch along the edge of the binding, as at *e*. At *f*, the lower end of the slash, turn up the raw edge of the binding the amount allowed for a

seam so that the turn comes flush with the end of the slash. For the present, leave this end unstitched.

106. For the right side of the opening, cut a lengthwise piece of material about 2 or 3 inches longer than the slashed opening and $3\frac{5}{8}$ inches wide. This allows for a finished band $1\frac{1}{2}$ inches wide. Fold the $\frac{5}{8}$-inch seam allowance to the wrong side on one edge, as at *a*, Fig. 50. Then $1\frac{1}{2}$ inches from *a*, make another lengthwise crease, as at *b*. The material between these two creases will form the right side of the finished band.

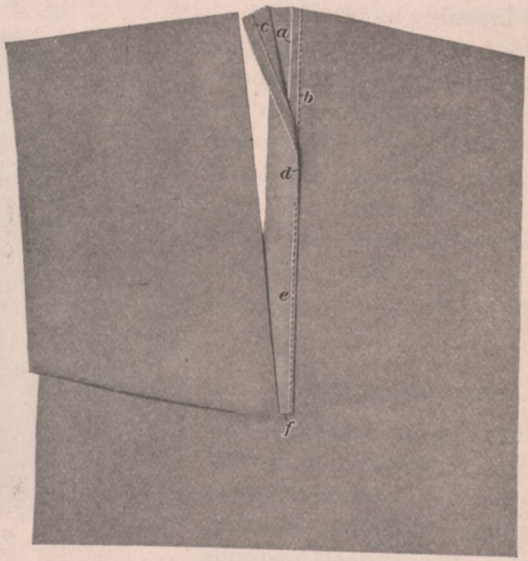

FIG. 49

Now, with the right side of the band to the wrong side of the material and the uncreased edge of the band even with the right edge of the opening slash, as at *c*, baste and then stitch $\frac{3}{8}$ inch from the edge, as at *d*, letting the stitching end exactly in line with the lower end of the slash, as at *e*. Next, $\frac{3}{8}$ inch below the end of the slash and the stitching, cut across the band to within $\frac{3}{8}$ inch of the crease, *b*. Bring the band to the right side of the garment, as shown, and cut down at right angles to the crosswise cut just made, following a lengthwise thread $\frac{3}{8}$ inch from the crease, *b*, as at *f*. Continue cutting to the end of the band, thus removing a corner of it. Clip the material a very little at the corner, as at *g*,

being careful not to clip to the crease, *b*, but only enough to allow the band to lie perfectly flat. Then stitch, as at *h*, through the band and the end of the binding of the left edge, *f*, Fig. 49, letting the stitching come almost to the crease *b*, Fig. 50, as shown.

To complete the band, fold it on the crease *b* so that it covers the seam *d*. The center line of the band, half way between *a* and *b*, will then fall directly over the edge of the slash, *c*, which is at the center of the garment opening. Shape the end of the band in a point, as shown, or cut it straight across if desired. In either case,

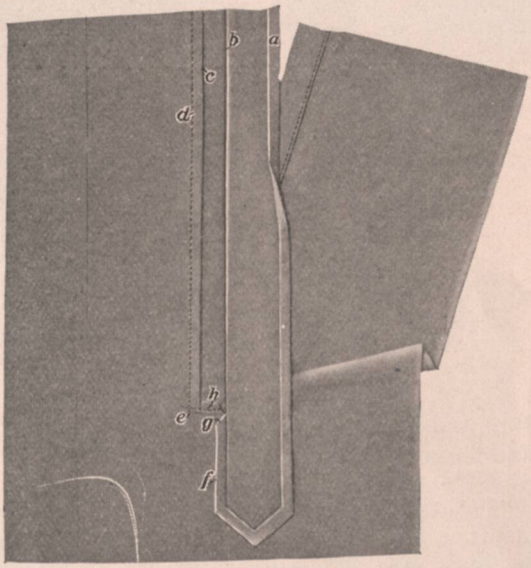

FIG. 50

turn under a $\frac{3}{8}$-inch seam allowance. Now stitch along the free, creased edge of the band, as at *a*, Fig. 51, from the top to a point even with the end of the opening slash, as at *b*. Break the thread, bring the ends to the wrong side, and tie them. With the band basted flat over the opening, begin stitching once more at *b* so that there appears to be no break, and, with the stitching going through the band and the garment, stitch to the end, across it, and up the other side to the top. If you desire to have no stitching show on the right side, omit it on the creased edge of the band, *a*, and, beginning at *b*, slip-stitch the band to the garment by hand.

107. Side Opening With Close-Fitting Collar.—An applied collar that fits up closely at the neck is sometimes used in a dress having an openingon the shoulder seam, which continues under a plait at the left-side front. This makes it necessary to finish the

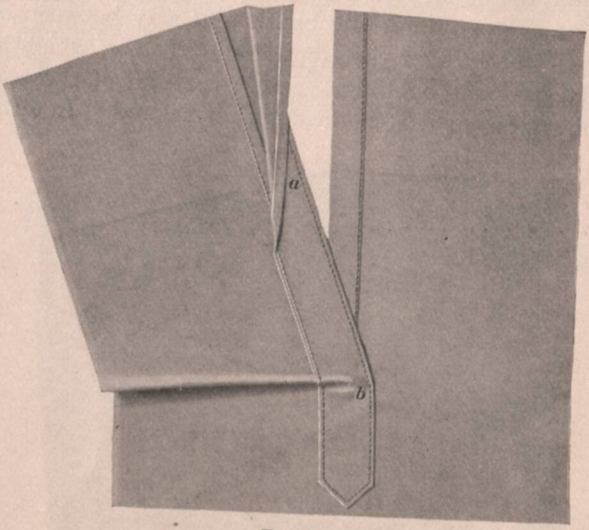

FIG. 51

collar separately and snap it to the neck line from the center front to the left shoulder seam.

108. *To make a side opening*, first slash down the inside fold of the plait, as at *a*, Fig. 52, to the depth you want the opening. Next, with the plait folded as shown, cut away the corner of the under thickness of the overlapping edge, cutting $\frac{1}{4}$ inch from the folded edge, as at *b*, and $\frac{1}{8}$ inch below the shoulder-seam line, as at *c*. This prevents excessive bulkiness when the edge is hemmed later. Overcast the raw overlapping edge, as at *d*, and face the other edge with bias self-material or light-weight fabric. Let this facing run from the shoulder-seam edge to a point $\frac{1}{2}$ inch below the lower end of the slash, gradually running the first seam out to almost nothing as you approach the lower end of the slash. Bring the facing to the wrong side and secure the edge with hand hemming-stitches, which appear as at *e* on the right side. Turn in the edges of the $\frac{1}{2}$-inch extension of the facing below the end of the slash and hem them down.

With the part of the front that comes to the left of the opening folded out of the way and the overlapping plait in the proper position, machine-stitch on the right side through two thicknesses of the material, $\frac{1}{4}$ inch from the overcasted edge, *d*, extending the stitching, which appears on the wrong side as at *f*, to the end of the opening slash. Bring the ends of the thread through to the wrong side and tie them. Then bring the overlapping edge of the plait over the under part so that the overcasted edge, *d*, is over the faced edge, *a*. Beginning at the end of the last machine-stitch, continue the stitching on the right side, as at *g*, this stitching going through the three thicknesses of material just inside the fold of the plait. Draw the threads to the wrong side and tie them.

109. *To finish the left-shoulder seam*, bind the open part of the back-seam edge with thin bias material, cutting this about $\frac{5}{8}$ inch wider than the shoulder-seam allowance and about 1 inch longer

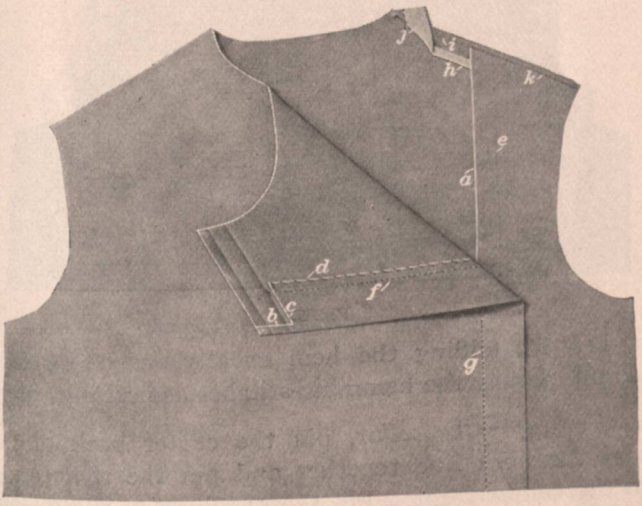

FIG. 52

than the distance from the neck line to the faced edge of the opening under the plait. Place the right side of the bias against the right side of the shoulder seam with their edges together and one end of the bias extending a short distance beyond the neck line so that it can be shaped as desired after the edge is finished. Stitch $\frac{3}{16}$ inch from the edge and turn the bias to the wrong side as for a binding. The edge then appears as at *h* on the right side. Turn under the

free edge so that the crease is even with the shoulder-seam line and hem it down by hand, the stitches appearing as at *i* on the right side. The wrong side has the effect of a facing, as at *j*. This not only finishes the edge but serves as a reinforcement for the snaps which are put on later.

Next, join the shoulder edge of the front, from the opening slash to the armhole, to the corresponding part of the back shoulder-seam edge, in a plain seam, as at *k*. Hem the front shoulder-seam edge,

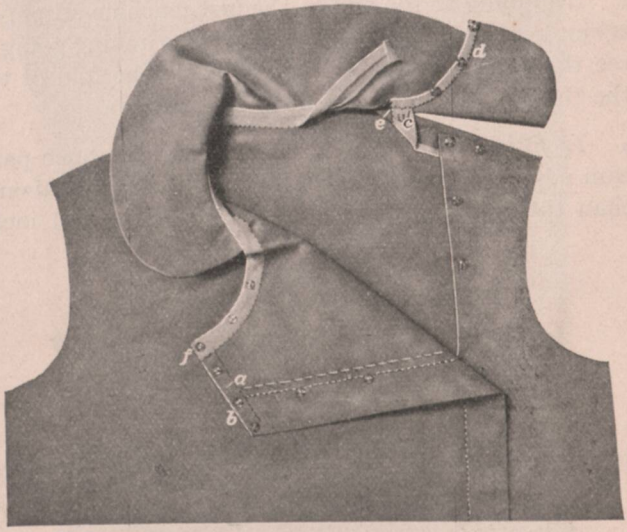

FIG. 53

as at *a*, Fig. 53, folding the hem exactly on the shoulder-seam line at *b* and making the hemming-stitches as invisible as possible.

110. *To apply the collar*, pin the center back of both the collar and the neck line together and pin the right end of the collar to the center front. Pin the openings on the shoulder and under the plait as they will be when the dress is fastened. Locate the point on the collar that will come at the extreme edge of the back shoulder-seam line, as *c*. From this point to its left end, the collar is finished separate from the neck line. To do this, bind the edge, as at *d*, with the same material used to finish the shoulder opening and the plait. Let this binding extend to *e*, the shoulder-seam line, catching both the collar and the neck line in the binding from *c* to *e*.

Pin the collar and neck line in several places between *c* and the right end of the collar at the center front. Then, beginning at *f* on the front shoulder line, face the neck line to the center front, and, continuing with the same piece of facing, attach the collar as described in Art. **67,** letting the facing end at *c*. Then, as shown, apply snap fasteners to the plait, the shoulder opening, the wrong side of the binding on the loose end of the collar, and the corresponding faced neck-line edge. Be extremely careful to have these snaps match perfectly, as much of the attractiveness of the finished garment depends on a neat opening.

FIG. 54

111. Opening with Vestee.—The vestees used in dresses are of two types—one that has an opening at the center front and is attached to the dress on both edges, and one that has no opening but is attached at one edge and fastens to the dress with snaps on the other side. The methods of inserting them in the dress are similar in many respects.

112. A vestee *with a center-front opening* is shown in Fig. 54. This particular one has a slashed, bound opening, though a vestee with any other type of opening may be inserted in the dress in the same way. Turn under the edges of the garment where it has been cut to admit the vest, making a $\frac{3}{8}$-inch turn, as at *a*, and slashing diagonally at the corners so that they may be turned squarely. Put the vestee under the opening with its center-front line in line with the center front of the garment. Baste very close to the turned edges and replace the basting with machine-stitching, as at *b*, which appears as at *c* on the wrong side. Trim the vestee edges

even with the turned-under edges of the dress and overcast them together, as at *d*.

If it is desired to give the effect of a plait on each side of the vestee, turn under 1 inch instead of $\frac{3}{8}$ inch, and stitch $\frac{3}{4}$ inch from the fold instead of very close to it. Then trim and overcast on the wrong side in the manner just directed. This method is generally used only when the vestee extends to the waist line and ends under a belt.

113. The method of inserting a vestee, *having no front opening*, is illustrated in Fig. 55, which shows the wrong side. Finish the edges of the opening in the dress with a bias facing, as at *a*, having

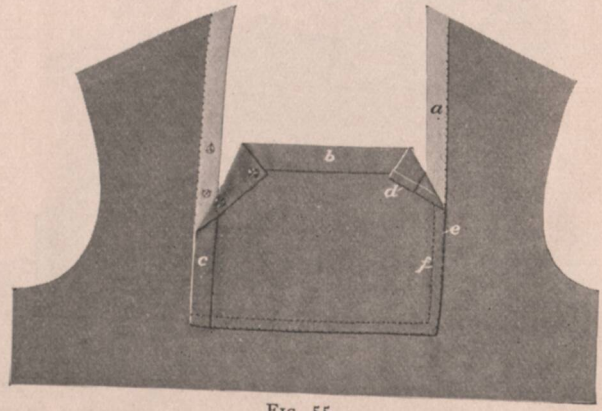

FIG. 55

it about $\frac{1}{2}$ inch wide when finished. Hem the top of the vestee, as at *b*, or finish it in any other desired way. Then, as a reinforcement for the snaps, make a $\frac{1}{2}$-inch hem on the left edge of the vestee, as at *c*. Turn the bottom and right edges of the vestee toward the right side $\frac{1}{4}$ inch, as at *d*, so that the creased edge of the turn will come even with the outer edge of the facing on the dress opening, as shown. Then whip the edges of the vestee to the edges of the facing, as at *e*. Next, slip-stitch the vestee to the facing, as at *f*, having the stitches about $\frac{3}{8}$ inch from the edge, *e*, so that they are just beyond the raw edges of the fold, *d*, and conceal them. Be very careful to have none of these stitches go through to the right side of the garment. Complete the vestee by applying snaps to the left edge and to the corresponding bound edge of the dress front.

In very sheer dresses, finish all edges of the vestee with picoting. Whip the right and bottom edges to the facing, and stitch a tape on the left side to reinforce the snaps.

When a vestee fills in the opening made by a deeply slashed, convertible collar, whip its edges to the edges of the underfacing.

Sometimes the vestee is lined with self-material or a thinner fabric. In this case, put the right sides of vestee and lining together, and stitch $\frac{1}{4}$ inch from the edge on all sides except the bottom. Turn right side out, press, and turn in the edges at the bottom. Then whip to the facing on the right edge and bottom, joining together the bottom edges of the two thicknesses of the vestee in the same operation.

114. Continuous-Placket Opening.—It is frequently necessary to make a placket opening in a skirt or a dress. If the placket is made on a slashed opening rather than on a seam line, the continuous placket is a good one to use, particularly if no outside stitching is desired. Make this placket like the bound opening in the sleeve, described in Art. 92 and illustrated in Fig. 41, except to cut it on a larger scale, for an opening in a skirt is considerably longer than one in a sleeve, and the width of the binding, or facing, as it is called when applied to this placket, is proportionately greater. As a rule, a strip $1\frac{1}{2}$ to 2 inches wide is used for a placket.

115. Flat-Stitched, Continuous-Placket Opening.—Very similar to the continuous placket, is the flat-stitched, continuous placket. But instead of both portions of the placket facing being left free, the upper portion is stitched flat or secured to the garment with hand hemming-stitches, the surplus material being trimmed away to avoid bulkiness that might otherwise result. It is a very satisfactory placket for both dresses and underwear, as it lies flat when laundered, is not bulky, and makes a very neat closing. It is most satisfactory when used on an opening in a seam, but can be used on a slashed opening by keeping the first seam very narrow and gradually running it out to almost nothing at the point.

116. For a flat-stitched, continuous placket, first cut a facing strip a little more than twice the length of the placket opening and from $1\frac{3}{4}$ to $2\frac{3}{4}$ inches wide, depending on the length of the opening and the type of garment in which the placket is to be used, a narrow facing usually being employed for undergarments and a wider one for dresses.

Fold the facing strip through the center lengthwise, bringing the wrong side inside, and crease the fold, as at *a*, Fig. 56. Then fold crosswise and crease at the center, as at *b*. With the wrong side of the material uppermost and the width running from left to right, cut away the upper left section, as shown, cutting $\frac{1}{4}$ inch from the fold, *a*, as at *c*, and $\frac{1}{4}$ inch from fold, *b*, as at *d*. Also, slash the corner diagonally, as at *e*, letting the slash come almost to the point where

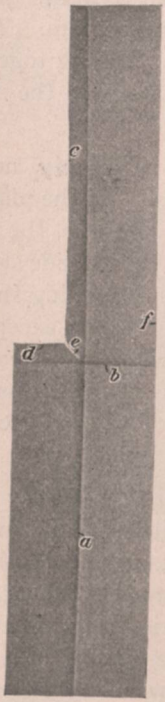

Fig. 56

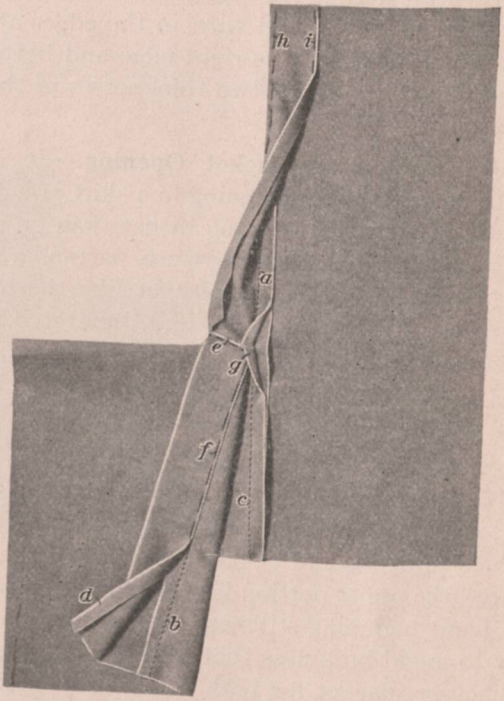

Fig. 57

the crosswise and lengthwise creases meet, as shown. The facing is now ready to be applied.

117. Apply the long edge, *f*, to the placket opening in the first seam. In doing this, put the right side of the facing against the right side of the garment and bring the crosswise fold, *b*, down to the very end of the placket opening, working from this point to the top of the opening in basting the facing to both edges. Keep the basting, and later the stitching, as at *a* and *b*, Fig. 57, in line with

the stitching of the seam, *c*, so that both *a* and *b* appear to be continuations of *c*. If the seam, *c*, is more than ¼ inch deep, place the facing so that its edge is far enough in from the opening edge to make the seam in the facing only ¼ inch deep.

With the long edge of the facing stitched, turn in the free edge of the wider half ¼ inch, as at *d*. Also, turn in the edge, *d*, Fig. 56, so that the crease, *b*, is at the edge of the fold, as at *e*, Fig. 57. Bring the creased, lengthwise edge just over the stitching, *b*, and baste, as at *f*. When you come to the corner, continue over the seam edge, *g*, and across the end, *e*.

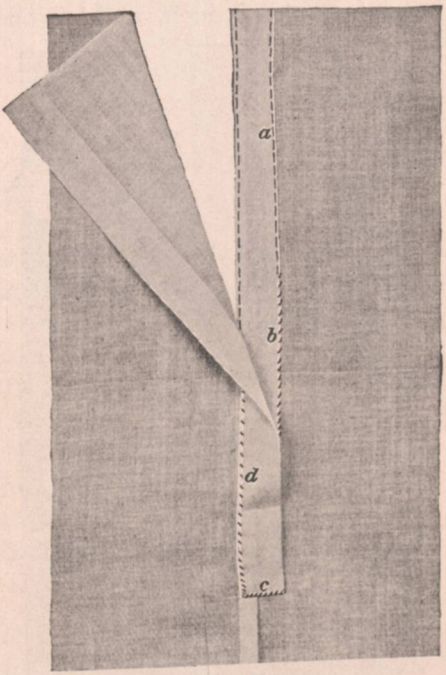

FIG. 58

Next, fold the upper portion of the facing strip back on the wrong side of the skirt and baste it in position, first along the outer edge of the placket, as at *h*, so as to make sure that the seam line does not show on the right side. Then, with the facing strip made perfectly smooth, turn and baste its inner edge to the garment, as at *i*, Fig. 57, shown also at *a*, Fig. 58, which shows the wrong side with the facing entirely turned back in position. Secure this edge with hand hemming-stitches, as at *b*, taking care to pick up only a thread or two of the skirt material with each stitch, so that the stitches will be very inconspicuous on the right side of the dress.

Complete the placket by securing it with very fine hemming-stitches along the lower end, as at *c*, so as to hold the raw edge of the wider portion of the facing strip to the skirt, and continuing the hemming along the inside edge, as at *d*, to the waist line.

If you are making the flat-stitched, continuous placket in an undergarment, you may substitute machine-stitching for the hand hemming, first stitching across the lower end with the placket opened rather than with the under and upper portions folded together, and then along the inside edge of the facing strip.

118. Seam-Placket Opening.—The opening known as a seam placket, because it can be used only on seams and not on slashed openings, is so similar in appearance and construction to the flat-stitched, continuous placket that it may be used in much the same manner. It is illustrated in Fig. 59, which shows only the lower end, as it is merely the finishing of this point that differs from the other placket.

For a seam placket, cut two facing strips the length of the placket opening, plus $\frac{1}{4}$ inch, making one about $1\frac{1}{4}$ inches wide and the other twice this width minus $\frac{1}{4}$ inch, or $2\frac{1}{4}$ inches. Place the narrow strip with its right side to the upper right side of the opening and baste in position, taking a seam in the garment as deep as is used in stitching the garment seam, but only a scant $\frac{1}{4}$ inch on the placket strip; turn under the lower and outer edges of the strips and baste each in position. Baste and stitch the wider strip to the opposite side in the same way; turn the free edge over to the wrong side of the garment, turn it in $\frac{1}{4}$ inch, and baste so that it just covers the line of stitching. Secure the ends of this strip together but keep them separate from the end of the narrow strip.

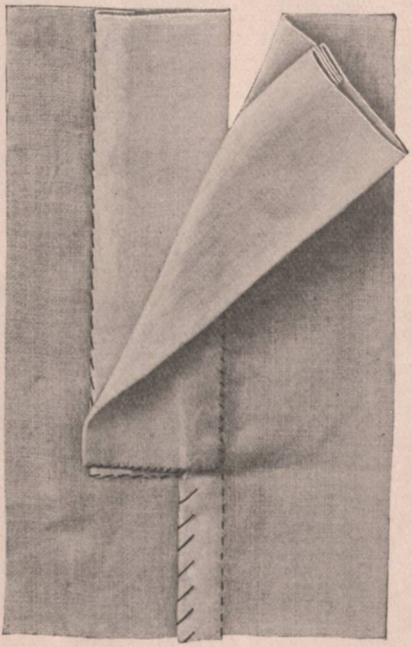

FIG. 59

You may replace the basting with machine-stitching or with hand whipping-stitches, as shown. If you desire to have the closing inconspicuous, you will find that small hand-stitches are better.

WAIST-LINE JOININGS

119. The blouse and the skirt of a dress are sometimes cut separately and later joined at the waist line so that the result is actually a one-piece dress. Whether this joining occurs at the normal waist line or above or below it, the method of making is the

same. The joining may be made with or without a belt, a separate belt usually being worn over the beltless one.

120. Waist-Line Joining Without a Belt.—To make the blouse ready for joining, first gather the lower edge, using two rows of gatherings, the first on the seam line and the second about $\frac{1}{8}$ to $\frac{1}{4}$ inch below it between the seam line and the edge. Two rows are used to make the adjusting of the fulness easy. Begin gathering at the center front and continue to the center back. At that point, break the thread and knot the end, leaving sufficiently long ends to permit drawing them up and fastening them with ease. Then with a new length of thread, continue from the center back to the center front on the opposite side. In this way, each half is handled separately and there is no danger of having more fulness on one side than on the other. Put in the second row of gathers in the same way

121. Next, gather any fulness in the skirt. Turn under and crease the seam allowance at the top of the skirt, making the first row of gathers very close to the crease, and the second $\frac{1}{8}$ to $\frac{1}{4}$ inch below it. It is usually advisable to gather the front of the skirt on one thread and the back on another, the ends coming together at the side seams. If, however, there is an opening at the center front or center back, have that the dividing line, as for the blouse. Use your judgment, being guided by the cut of the dress.

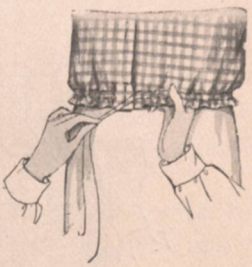

FIG. 60

122. Now put the blouse on the figure, lap and pin the opening. and draw up the fulness at the lower edge of the waist, as shown in Fig. 60, to make it fit the figure as closely as desired. Secure the ends of the threads by twisting them around pins. Adjust the fulness so that the center-front, center-back, and under-arm lines all extend vertically and are in their correct positions and the fulness between these points is distributed so that no part of the blouse appears drawn or falls unnaturally.

Next, put the skirt on the figure and pin the center front, center back, and the under-arm seams to the corresponding points on the blouse, having the gathering thread on the seam line of the skirt come directly over the row of gathering on the seam line of the blouse. If the skirt has an opening at the left side and the blouse

at the center front, as often occurs, pin the under portion of the skirt placket to the blouse first, and then lap the upper edge over this. Next, as shown in Fig. 61, draw up the fulness of the skirt so that its waist-line measurement corresponds with that of the blouse, and, after fastening the gathering threads, adjust the skirt fulness and pin this to the blouse, as shown in Fig. 62.

In most cases, the under-arm and side-skirt seams of the dress will appear correct if pinned so that they meet at the waist line. But if either of the seams appears to be drawn so that it does not extend vertically, do not hesitate to separate them, readjusting the skirt fulness in order to arrange the side seams to the best advantage.

123. If the blouse opens in front and the skirt on the side, before removing the dress, take out the pins that secure the skirt to

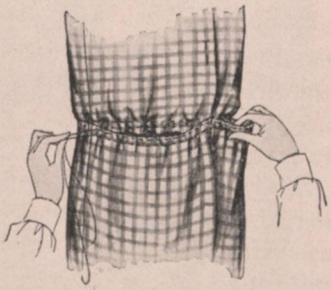

FIG. 61

FIG. 62

the blouse from the center front to the left-side placket opening, and over the skirt fulness pin a straight strip of material about $\frac{3}{4}$ inch wide, as at *a*, Fig. 63, taking care to keep the fulness adjusted as it was in the beginning. Then over the waist fulness, pin a strip of material about 2 inches wide, as at *b*, first turning the upper edge under about $\frac{1}{4}$ inch for a finish. At the center front and at the placket opening, leave an allowance for finishing the ends of the strip. Bring the skirt portion back in position, as shown in Fig. 64, merely to make sure that the proper adjustment of the fulness has not been disturbed and that the stay strip, provided for the skirt fulness, is of the correct length.

124. After removing the dress from the figure, finish the waist line, as shown in Fig. 65, by first basting to the blouse the turned edge of the strip pinned over the fulness from the center front to the

placket. Then turn under the ends of this strip and also the long, free edge, folding this over to the wrong side so that it just covers the row of basting that secures the strip to the right side of the blouse. Baste in position, thus effecting a wide binding, as at *a*.

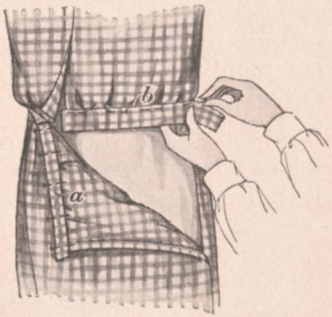

FIG. 63

Next, replace with basting the pins that hold the skirt to the remainder of the waist line. Then, finish the portion of the skirt waist line that is not pinned to the waist, as at *b*, first turning under the upper edge of the strip and basting it about $\frac{1}{16}$ inch below the top. If there is fulness in the front of the skirt, keep this fulness adjusted as it was in the fitting. Turn under the lower edge and the ends of the facing strip and baste it in position. In applying this facing strip, make sure that it holds the waist line of the skirt the exact length of the binding so that the opening will appear as inconspicuous as possible and neither drawn nor parted. It is ever essential that any opening on a garment be carefully made and finished.

Complete the finish at the waist line by stitching first across the ends of the blouse binding at the center front, then along the upper

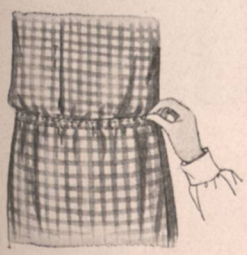
FIG. 64

FIG. 65

edge of the binding, as at *c*, and continuing around the entire waist line, stitching $\frac{1}{16}$ to $\frac{1}{8}$ inch below the turned edge of the skirt, as at *d* and *e*. This one row of stitching will secure not only the skirt to the waist, but also the binding to the left-front portion of the blouse, and the upper edge of the facing to the corresponding portion of the skirt. Secure the lower edge of this facing with fine hemming-

stitches. A second row of stitching over the lower row of gathers may be added or not, as desired. Also, stitch across the lower edge of the blouse binding, as shown.

125. A plain seam with no stitching showing on the right side is commonly used for joining the blouse and skirt of children's clothes. Often the skirt is gathered and the blouse ungathered; or each may be gathered a little. In preparing the skirt for this joining, do not turn under the seam edge as directed in Art. **121** for the joining just discussed. Instead, place the first row of gathers in the marked

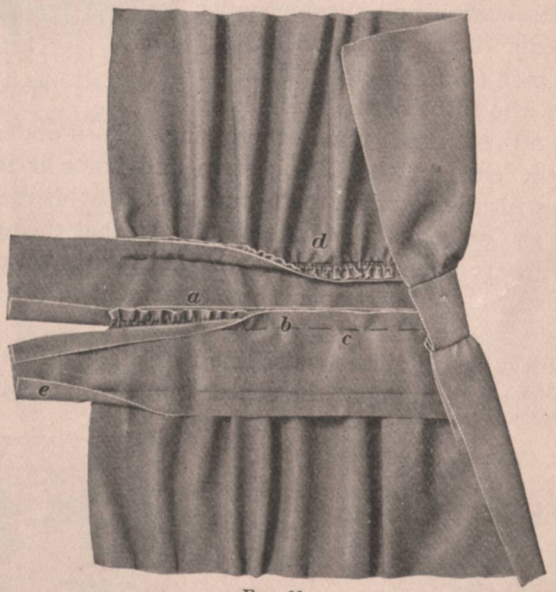

FIG. 66

seam line, and the second $\frac{1}{8}$ to $\frac{1}{4}$ inch above it, between the first row and the edge. Pin the blouse and skirt together as described in Art. **122,** having the skirt and blouse seam lines one over the other. When the dress is taken off the figure, turn both raw edges to the wrong side and pin together exactly on the seam lines, doing this by removing one or two pins at a time so as not to disturb the gathers. Continue in this way around the entire waist line. Then replace the pins with basting, and finally with stitching. It is advisable to stitch a narrow, straight cotton tape in this seam to help stay it. Finish the raw edges of the seam by overcasting.

126. Waist-Line Joining with a Belt.—If the waist-line joining is to fit very tightly, it is advisable to use a narrow belt between the blouse and the skirt rather than simply to join them with a row of stitching. For such a joining, cut two belts, one for the outside and one for the inside, or lining. Make them enough longer than the finished measurement to overlap and finish the ends, and the desired width plus the seam allowance of the blouse as well as that of the skirt.

Gather the edges of the blouse and skirt as directed in Arts. **120** and **121.** Mark the points on the belt that will come at the center front and the center back. Next, place the belt that is to be on the outside when finished with its right side against the right side of the skirt, having their edges even, as at *a*, Fig. 66. Then, on the wrong side of the skirt, place the right side of the lining with its edge also even with the edge of the skirt, as at *b*. The gathered skirt edge is then between the two belt sections and the center-front and center-back points of all are properly located. Adjust the fulness and baste these sections together, as at *c*, keeping the basting on the lower row of gatherings. Later, after all basting and fitting are completed, replace this basting with machine-stitching.

Now join the blouse to the free edge of the belt proper, pinning the center-front and center-back points together and keeping their edges even, basting as at *d* on the upper row of gathering-stitches. After fitting and making any necessary adjustment in the gathers, replace this basting with stitching. Complete the belt by folding under the free edge of the lining, as at *e*, having this fold the depth of the blouse seam allowance. Bring this creased edge up so that it just covers the stitching that holds the belt to the blouse, and secure it to the blouse with slip-stitches or hand hemming-stitches.

DRESSMAKING
PERFECTION IN DETAILS

EXAMINATION QUESTIONS

(1) (*a*) Name the seams that are considered the construction seams in a garment. (*b*) What usually determines the kind of seams to use?

(2) How should the raw edges of plain seams be finished when using such fabrics as ratiné or woolen materials that fray easily?

(3) In what three places are darts used to make a blouse or dress fit well across the front?

(4) (*a*) Under what five types can sleeves be classified? (*b*) Describe each type briefly.

(5) What precaution is it advisable to take to avoid making both sleeves of a garment for one arm?

(6) In applying a set-in sleeve in a garment, how is the slight fulness at the top of the sleeve disposed of?

(7) On what kinds of material is it desirable to use a double binding such as that shown in Fig. 22?

(8) Submit a sampler of bias binding applied to a curved edge, as in a neck line, showing the joining as described in Art. **47.**

(9) Submit a sampler of binding applied to an inside square corner, as described in Art. **51.**

(10) Submit a sampler of a flat-stitched continuous placket.

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